

THE GUIDE TO COLLECTIBLE CARD GAMES MYTHOS: CTHULHU CCG FIRST LOOK

JUNE 1996 • 14

TINQUEST



MAGIC
The Gathering

Serra Angel vs. Harloom Mimotaur



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An expansion set for *Middle-earth: The Wizards*™

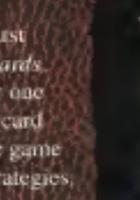
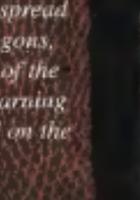
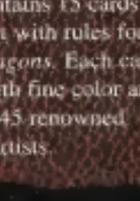
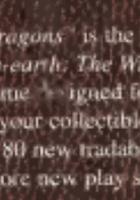
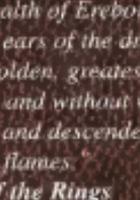
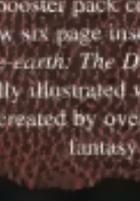
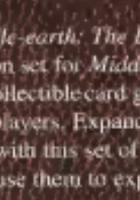
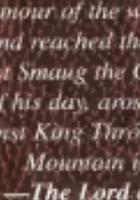
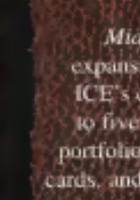
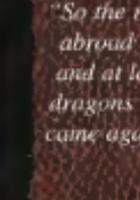
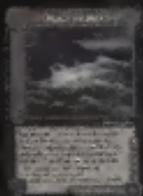
middle earth
THE DRAGONS

"So the rumour of the wealth of Erebor spread abroad and reached the ears of the dragons, and at last Smaug the Golden, greatest of the dragons of his day, arose and without warning came against King Thrór and descended on the Mountain in flames."

—*The Lord of the Rings*

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columns & departments

- 4 EDITOR'S LETTER**
Thoughts from the InQuest staff
- 7 INQUISITION**
Letters to the editors
- 13 INQUEST NEWS**
The latest-breaking industry news.
- 22 ON THE SHELVES**
The guide to upcoming game releases.
- 24 UP YOUR SLEEVE**
Surprise strategies for Illusory Terrain
- 26 STUMPERS**
Frequently asked questions about Magic: The Gathering.
- 38 ON DECK**
Reviewing Myths and Fantasy Adventures.
- 42 INQUEST PROFILE**
Spotlighting fantasy artist Richard Kano-Ferguson.
- 57 BASIC TRAINING**
Simple strategies and deck designs for Star Wars beginners.
- 70 SHOWS & CONS**
Where to buy, sell, trade and play.
- 72 CARD STOCK**
Tracking trends in the card game market.
- 120 SWAN SONG**
Rob Swain's unique take on the world of gaming.

contests

WIN!

- 36 TSR**
T-shirts, software, model kits and other cool licensed TSR products!
- 62 LEGEND OF THE FIVE RINGS**
A complete set of the Forbidden Knowledge expansion!



ON THE COVER:

Michael Whelan's beautiful "Serra Angel vs. Hurlan Minotaur" painting. Check out our exclusive interview with Mr. Whelan on **page 50**.

INQUEST

Number 14
JUNE 1996

CONTENTS

features

- 28 MASTERS OF MAGIC**
Four real-life wizards share secrets about winning tournaments, building decks and tournament prep. By Jeff Forbeck.
- 32 HIT LIST**
The top 100 InQuest reader favorites. By Pat McCann and Michael Stern.
- 44 KILLER DECKS REVISITED**
The best of InQuest's first-year Magic tournament decks. By the McCallans and Michael Stern.
- 50 THE INQUEST INTERVIEW: MICHAEL WHELAN**
The 11-time Hugo Award winner reflects upon an upcoming published work, a bleak future and how painting dragons is inevitable. By Rick Salsip.
- 64 MAGIC ETIQUETTE**
Appropriate behavior for playing Magic: The Gathering. By Brian Fogler-Alena.
- 66 CARDBOARD NIRVANA**
A history of card box Chinese systems is a goodbye to the major market. By Eric Block.

price guide

- 74 PRICE GUIDE INTRO**
- 75 MAGIC PRICE GUIDE**
- 84 COLLECTIBLE CARD GAMES PRICE GUIDE**
- 90 COLLECTIBLE CARD GAMES CHECKLISTS**
- 92 PLAYERS GUIDE INTRO**
- 94 MAGIC: THE GATHERING PLAYERS GUIDE**
- 114 KULT PLAYERS GUIDE**

YOUR OPPONENT IS MARK ROSEWATER

AS SEEN IN
DUELIST
MAGAZINE

MAGIC THE PUZZLING



By Mark Rosewater

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Have Your Cake and Play It Too

When pop culture icon Andy Warhol said that in the future everybody would be famous, but only for 15 minutes, he was wrong. His problem was that he never met Richard Garfield or played Garfield's Magic: The Gathering collectible card game.

I have, and I know the truth: While plenty of "typical" people will be famous for 15 minutes, most will never be famous at all—and a select few will be famous forever.

That's because Douglas Shuler and a few artist buddies are auctioning off chances to model for Magic cards.

They're still formulating the when and where; "InQuest News" will have the details when they're final. But first I want you to understand how truly amazing this is.

Forget that Magic (which Wizards of the Coast published six years after Warhol's death) is probably the greatest game ever invented. Forget—but only until the bidding starts!—that the auction's proceeds are going to charity. And forget that Shuler's fantastic painting of the strong, beautiful Serra Angel is one of gaming's best-loved illustrations.

No, this opportunity is amazing because it shows how far cards and other games have come.

The first playing cards were invented in 10th-century China to entertain the emperor and his wives. When trading cards arose, they pictured people who were in or close to the spotlight: baseball players. Later, cards showed TV and movie actors and other celebrities.

Chess, the classic strategy board game, is won by trapping the opposing king. In Monopoly, you're a would-be real-estate baron cum capitalist oppressor. TSR's new BtSright is about controlling and toppling monarchies.

These cards and games are fine, but collectible card games are something else again. Take Magic. In addition to fantastic heroes and ferocious monsters, it's got average joes like Orclsh Concepts and Elish Farmers. After 1,000 years, regular people are finally getting a taste of cardboard power!

And there's more. Sports fans, bless 'em, can frame their Reggie Jackson or Don Mattingly cards and hang them on the wall, but those cards will never do anything. But gamers can shuffle John Elway and Glyn Milburn into a Red Zone deck and play a game. It's like having your cake and eating it too.

Plus, most CCG cards are much nicer to look at than plain old regular playing cards.

Which returns us to that charity auction. Wouldn't you like to be featured on a Magic card picture? You could play with yourself to your heart's content. (So to speak.) And you could stick a few of your cards into those airtight cases designed to last 15 million years.

After all, it's not every day that someone wins a piece of mass-distributed cardboard fame. Why not make it last?

If only Andy Warhol and those early Chinese emperors could see us now. Pasteboard power to the people, brother!

Matthew E. Milliken
Matthew E. Milliken
Associate Editor



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JULY 1996 -- Anime Squares Off



Kagato Destroys 1 Item at his location every move. He will continue until stopped.

He has been called "The Destroyer of Artifacts."



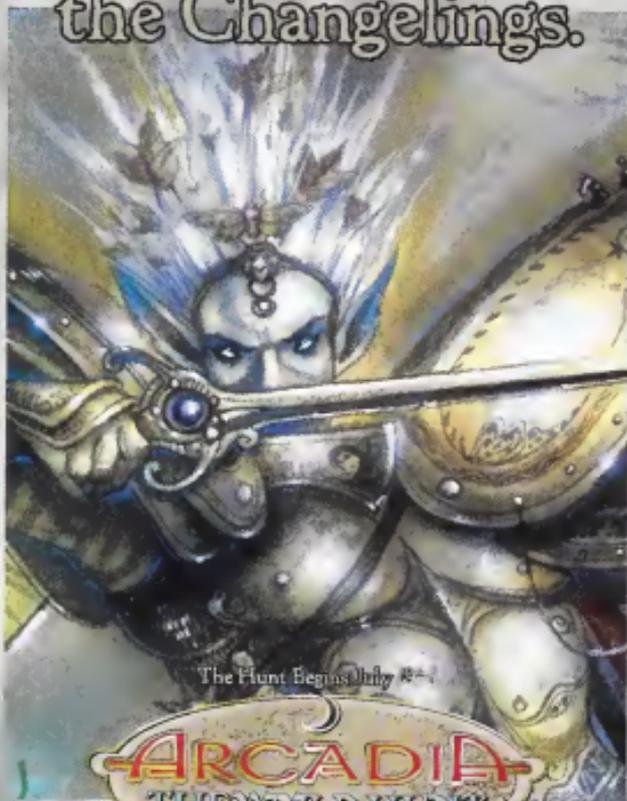
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INQUISITION

Letters to the Editors



POTTY MOUTHS!

A good batch of our mail recently has seen an upswing of people telling us to stop using "borderline profanity" and to reel in the elementary school humor. The good part being that we've also seen more mail telling us to ignore that other mail. Whatever will we do?

We've also received some heavy mail from concerned fans that feel *Wizards of the Coast (WoTC)* is on the verge of diluting *Magic* with its constant releases of expansion sets featuring cards that "blur the lines between the colors and help balance the game." This should be good.

Critic's Corner

With the exception of your occasionally screwy prices (Do you guys let the interns do your *Star Wars* price guide?), you've got a pretty cool magazine going there.

Aside from the cool articles, killer decks, crushing card combos and in-depth interviews, I like the overall tone of your book. It's like a cross between "Monty Python" and "The Kids in the Hall." Don't let any tight-asses change your ways: keep the feel of this magazine or *TV Channel/Fireball* you.

Erik Tome
Cordonova, TN

You mean people like...

I don't understand why you guys feel it necessary to use borderline profanity in your magazine. I'll be reading your mag and, out of nowhere, be hit by a caption, headline, line of text, whatever, that has a gratuitous cussword in it.

Why? You don't need it to be funny, you don't need it to be cool, and if you gave it two more seconds of your time, I'm sure you could come up with a more tasteful substitute for what I—and I'm sure many readers—see as unnecessary and distasteful.

I don't consider myself a prude, but a fair amount of what you guys do doesn't belong in a magazine about fantasy gaming.

Ian Trevor
Grandville, MI

When we're slapping this book together, we make it a point to write the way we talk. We want to read to have a strong conversational tone, and while sometimes it might be offensive to some of our readers, it's just the style of the magazine.

So screw you.



Summon Ideas

The article you ran in *InQuest* #12 ("Magic: The Expansions") which featured fan-made cards built around a mythical expansion set was really cool. I know some of the cards were kinda unbalanced and some set ideas seemed kinda limited, but there were a few that introduced whole new elements to the game. After seeing several of WoTC's newer expansions, I wish they'd go back to the kind of stuff they tried with *Legends*, like introducing us to *Summon Legend* cards and *Rampage*. Those two new elements were so exciting it made *Legends* the greatest *Magic* expansion to date.

Magic, to me, is still the best CCG out

there—and I have nothing but respect for the people at WoTC who make the new sets—but I feel kind of let down when I open a booster pack to a new expansion and get *Balduran (Crazzy) Bears* or *Hydroblast (Blue Elemental Blast)*.

Ryan Amos
Rockford, IL

I've been playing *Magic* for about two years now, and I'm beginning to get a little afraid that with all the new expansions being pumped out, one of the most enjoyable aspects of the game—the differences in what the five colors can do—is being lost. Cards like *Anarchy* and *Pox* seem out of place in their respective colors. It's diluting one of the ingredients of what makes *Magic* such a great, balanced and unique game.

With more expansions on the way for '96, I fear that WoTC is making the *Magic* cow way past dry. I'm reserving judgment until the next set, but while I always thought I'd be a *Magic* fan, the game resembles *Magic* less and less with every expansion.

Jeffery Winston
Cyberspace

If it were up to us, we'd do two *Magic* sets a year: a best update (*Visions*, fourth edition, fifth edition, etc.) with cards rotated in and out, and an all new expansion. We'd also try to make each expansion introduce something new, like legendary artifacts, cards that alter ability depending on a die roll, stuff like that. Basically, keep things interesting.

Future in Fantasy?

Hey, I'm a paying customer, pull some strings for me: I wanna work in the fantasy biz!

Glenn Goode
Storkville, MS

Yeah, well, if you think it's that easy, you're living in a fantasy. If you wanna work as an artist, writer, designer, whatever, you've gotta have to work at it to make anything of yourself. Take specialized classes for your interest, send submissions out to every company that might use your talents and most of all, practice.



BattleTech in the cards?

A while back I heard that some company was working on a BattleTech CCG. Is this true? If so, who? What? Where? When?

Ron Tucker
Cyberspace

True? Yes. Who? Wo?C. What? Uh... a CCG. Where? At Beer gaming stores everywhere. When? Wo?C ain't sayin'. Odds are you won't see it 'til late '97.

New Blood

Why do some people act like since they play one CCG, they aren't allowed to enjoy or even play another CCG? My friends recall in conversation when I suggest that our gaming group try something new ("Dragon Dice" it, like, doesn't have mana!), and don't even give new games a shot.

I understand the whole "human beings don't like change" thing, but to never try anything new is crazy. Magic was not only a new game, it was a whole new type of game.

I try as many different things as possible: food, friends, activities and, yeah, games too. While I've stumbled across some really stinky duds, I've also found some really great games.

All I'm trying to say is this: if you have a favorite game, great. Play it, enjoy it, do everything you want with it, but don't live it. Don't let it consume you and blind you to everything else out there. Instead of buying your umpteenth booster pack looking for your third rare, give some new game a chance, and don't give up after just one.

Life's got a lot to offer people inside the CCG community and out.
Marc Edelli
Garner, NC

Good points all around. While there are plenty of gaming fans out there always looking to try something new, it pains us whenever we see some geek-boy who thinks that just because he really digs one game, all others must suck.

Head Hurt

I've got a question that makes the areas behind my eyes hurt. Here goes: I'm playing Magic and my opponent goes to clone his Serra Angel and I respond by sucking his Serra into my Tawanos's Coffin (so his spell's target is gone and the clone fizzles). He responds by casting Rust on the Coffin (Yeah, I couldn't believe he was playing with a Rust either). I respond by attempting to tap one of his lands with my Icy and then Deflecting the Rust to my Icy.

Sooo...what just happened?
Steven Fellows
Monticello, NY

Well, you're *close* to the right place. Using the *Ice-moon* Magic players we are, we're gonna take your question and go running like little girls over to Beth Marnett, writer of our "Stumpers" column and several sharp cookies. Beth?

You can't, because of the time the Rust is legal to target, there are no legal targets to Deflect it onto. You can't use the Icy until after the Rust (along with any other interrupts) has either resolved or been countered and the Coffin effect has either become "successfully cast" or been countered, because the Icy's effect isn't an interrupt.

A full explanation requires breaking down the actions each player is attempting and showing how they fit into the steps of spellcasting and resolution. It goes like this:

Player A casts Clone, targeting the Serra. Clone is now "being cast." Interrupts are legal; non-interrupts are not. No interrupts.

Clone is now "successfully cast;" non-Interrupt responses are legal. Player B responds by activating Tawanos's Coffin, targeting Serra. Coffin effect is now "being cast." Interrupts are legal; non-interrupts are not.

Player A interrupts Coffin effect, targeting it with Rust. Rust is now "being cast."
No interrupts.

Rust is now "successfully cast" so, since it's an interrupt, it resolves. Coffin effect is countered. Now it's legal to activate the Icy Manipulator.

At this point it would be legal to cast Deflection on the Rust but there is no legal target to Deflect it onto. It isn't legal to activate the Icy Manipulator, since that's not an interrupt.

Yeah, what she said!



In With the Old

A while back, a baseball card company called Topps did something that I thought was really cool: they went back and bought a whole bunch of their own older cards (some worth hundreds of dollars!) and randomly inserted these older cards in their new packs. You could buy a pack of new cards and amid all the new ones, stumble across like a thirty-year-old Mickey Mantle card worth a ton of dough.

I think it'd be keen if Wo?C did the same type of thing. Y'know, buy up like a hundred each of cards like the Lotus, the Moxes, Time Walk, etc., and slip them in their next big expansion set.

If I were to open a pack of new Magic cards and pluck out a Lotus, I'd need a new pair of underwear.

Thomas Holgaoin
Queensberry, NY

What a great marketing campaign: "Buy a pack and crap your shorts!"

Art by Dan Brubaker. Illustration of the character in the BattleTech suit by Dan Brubaker.

P E N P A L S

Get in touch with your fellow gamers friend. Send your name, address, aural address (if you've got one), age, gender and three favorite games to InTouch@mag.com or mail it in as at: I.Q. Post Pals, c/o InTouch, 151 Walk Ave., Congress, NJ 10920. Make a friend!



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SMALL!
ROLL HIM
CAPTAIN!

MAKE IT
S... UH,
I MEAN
YEAH

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Cooler Covers

Lately I've been noticing a trend with your magazine reprint covers. You started off with awesome covers featuring original art by guys like Anson Maddocks, John Bolton and Robb Ruppel, but now you've got preexisting art from Magic cards and an old TV Guide photo of Kirk and Spock as your cover. I don't know if it's a test or what, but I want the original art back on the cover.

If I want *Magic* art, I'll go buy a booster pack.

**Peter Gibson
Patterson, NJ**

We're just making it up a bit. While the original art covers are our favorites too, we run the photo covers 'cause we like 'em better than the painted Star Wars/Trek stuff. (Besides, the odds are pretty slim that we could get Skatner and Ninny to pose for a new photo. And Kirk's fat now anyway.)

The card-art covers are another story. When we're running a generic Anson Maddocks big shiny bag cover, there's no real tape. We just call him up, ask him for a big shiny bag and proof, we get one. When we're dealing with a licensed property, like Spider-Man or a Tolkien character, there's always an approval process that's super onerous, and we butt heads with the license holders over what artist to use—it's a colossal pain in the ass. That's when we dig for a cool piece of existing art and use it. It saves us a lot in expense.

More Games

You guys have taken it on the chin in a handful of letters taking you to task for not covering a wide enough array of CCGs, stating that to their eyes you're nothing but a big ad for *WoTC*. You responded with multiple "yes, we're expanding our coverage/no, we're not on the *WoTC* payroll" type answers, and while I believe it took you the

better part of a year to do it, I think you've finally put your money where your mouth is. Your most recent issues (#10-#12) have seen great leaps in your content and I am really happy with this product. I'm sure I'm not the only one.

There is a "but" in here, though. The exception: non-Magic killer decks! C'mon guys, give us Star Wars killer decks, Middle-earth killer decks, *WildStorms* killer decks...*Magic* is great and all, but help us squish our non-Magic adversaries as well.

Please?
**Brian Tretton
La Vista, NE**

We hear ya'. A second monthly "Killer Decks" column featuring non-Magic stuff is already in the works. It'll be debuting in the next few months.

Deciphering Rulebooks

I've just started playing fantasy games about three months ago (*D&D*), and CCGs about a month ago. One question: who the hell writes the rulebooks to these things? The RPGs (*FYI*) I'm really sick of speaking in abbreviations aren't so bad, they've just got a lot of rules. CCGs, on the other hand, suck! I have yet to buy a starter deck of any game and be able to play after reading the rules. It's insane! My only saving grace is having friends who already know how to play (who, oddly enough, learned from their friends. Has anybody ever deciphered a rulebook and learned from that?), showing me how to play.

For any game companies out there reading this, I have a humble little suggestion for your: when you think you're done with a rulebook, have someone read it who doesn't know how to play the game, then play him in that game. If you beat him repeatedly while he's sittin' there scratching his head, it's time for a rewrite.

**Rick Perry
Concord, CA**

Yep. One of the biggest problems we tackle whenever a company sends us its new game is critique is figuring out how to play the damn thing.

In an effort to cut down on the time it takes to learn a game so we have more time to play it, a very company should follow the following six suggestions when writing a rulebook:

1) When giving specific rules, give an example. It helps. A lot.

The Name of the Game

True stories behind the names of game cards

Magic: The Gathering

Blaze Dragons/Lord Wyrex. Many cards from the *Legend* expansion are derived from *Adragon* Steve Conard's roleplaying campaign. Its history involved an epic war between several dragon races. *Blaze Dragons* are one of the desired progenies of all dragons. Lord Wyrex are former dragons, stripped of their power in the war and now forced to roam the world.

Red Eye of Doom. *Eye-Gate.* Conard's no longer remembers what he saw (possibly a red eye) that he mistook as "Doom-by-Gods," but he thought the mistake sounded neat.

Forest Spawns. From Spawnton, a town 100 miles northwest of Vancouver, British Columbia. "I can't believe [the editor] left that in," says Conard.

Tokkiwagaag. Conard's favorite *Legend* card got its name when he misinterpreted a word in the Blue Oyster Cult song "Psychic Wars." Tokkiwagaag is said to be more powerful in playtest, staying on your opponent's side. (Dun.)

Shadowfist

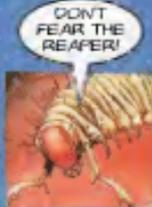
Wong Fei Hong. (1847-1924. Doctor and martial artist in China's Guangdong province, later a folk hero and subject of over 100 influential Hong Kong martial arts movies. Historical fighter Fong Sai Tek also became an HK movie legend and inspired a couple of *Shadowfist* cards.)

One Hundred Names. Co-designer Robin Laws says, "Old Guy Hundred Names" is the Chinese way of saying "low blow" as "John Q. Public." There are only about a hundred common surnames in Chinese.

Ray of Ills. *Ills.* *Sacred Heart Hospital.* The *Ball Gossip*. These and other cards were derived from John Wood's 1989 scenario hit gangster film "The Killin'."

Over look of a park, watch your hand (or who's) and ask yourself, "Why? I wonder where they got that name from?" They write down the name of the card, the game it comes from, your full name, and your mailing address and send it to:

**The Name of the Game
c/o InQuest
151 Wells Ave.
Congers, NY 10920
e-mail: InQuestmag@aol.com**



P	E	N	P	A	L	S
Tod Karanophos Age 39 Sex: Male 111 E. Elm, Apt. Cincinnati, OH 45202 Email: tkaranophos@aol.com Mag: <i>Age</i> , <i>Star Trek</i> , <i>Top Gun</i> , <i>Wolf of the Dunes</i>	Karl King Age 29 Sex: Male 20101 Beech Hill Baltimore, MD 21238 Email: kking@adelphia.net Mag: <i>Age</i> , <i>Star Trek</i> , <i>Top Gun</i> , <i>USA</i> , <i>Star Trek</i> , <i>USA</i>	Wally Sanchez Age 25 Sex: Female 3401 Street Santa Cruz, CA 95062 Email: WallySanchez@aol.com Mag: <i>Dragon</i> , <i>Age</i> , <i>Top Gun</i>	Kirk Cary Age 22 Sex: M 10301 S. 1st Tucson, AZ 85718 Email: kirc@earthlink.net Mag: <i>Age</i> , <i>Star Trek</i> , <i>USA</i> , <i>Star Trek</i> , <i>USA</i>	Mark Powers Age 15 Sex: Male 11000 64th Northridge, CA 91324 Email: MJP@SBCglobal.com Mag: <i>Age</i> , <i>Top Gun</i>	Orin Kalmus Age 37 Sex: Male 11500 S. D Avondale, AZ 85015 Email: orink@att.net Mag: <i>Age</i> , <i>Top Gun</i> , <i>Star Trek</i>	Joe Wessens Age 31 Sex: Male 11400 Canyon Court Elkridge, MD 21027 18, 20 Email: jwessens@aol.com Mag: <i>Age</i> , <i>Top Gun</i>

MAGIC: The Creations

The fan who invented the best Magic card this month was there: **difficult** for one edition. **Magic** cards and an **inquest** from **magical** staff by Amy White! (The other guy just gets some jokes of whatever was sent free to us this month.)

GRAND PRIZE WINNER!
THE ROY
Matt Crooks, Mentor, OH



LOTTERY

Robert Oswald, Riverside, IL



To enter, send an original Magic card no bigger than 8 by 11 and a quarter. Include (and an exciting Magic card and just give us new and stuff if you want) to:

Magic: The Creations

c/o InQuest
151 Wells Ave.
Cogers, NY 10920

CONTEST WINNERS

Josef Pacheco from San Gabriel, OH, received every Magic LCC Middle-earth prize we could by just quality points on in InQuest #18's "Go to Middle-earth" contest.

William Stonebreaker of Westminster, CO, will be able to see us on the 100th with his complete set of Red play. The West Coast needs for more in InQuest #18's "Mag the King" with the "contest."

2) A glossary of terms in the back of the book.

Quite helpful!

3) A card diagram detailing what's what on a card.

4) A diagram showing how to set up the playing field.

5) Proofreader/contest editor: Make sure everything in your rulebook is as correct as possible to avoid confusing potential long-term consumers of your product.

6) Review: Makes almost everything more entertaining (or at least more engaging).

Geography Lesson

Want a great way to spend your summer vacation this year? Go build a deck for: Middle-earth: The Wizards. Do you have any idea how long it takes to build a semblance of a powerful deck for that game, especially if you wanna play a semi-quick game and pick your sites beforehand? It's nigh-impossible! I defy you to give me some quick, patented InQuest "three step plan" to build a Middle-earth deck.

It's a great game and all, but I want to spend my free time playing CCGs, not figuring out what faction goes where and which item goes there.

Jeff Polino
Greenpoint, NJ

Granted, Middle-earth takes a long, long time to play if you don't know your Middle-earth geography. The only solution...learn it. After a few hours of playing with the map and paying attention to where all the regions are, you'll be zipping around in no time. After that, deck building's about as fast consuming as Magic.

April Fool's Combos

The "April Fool's" Magic card-combos in issue #12 of your magazine were great. I almost choked on a granola bar when I flipped open and started reading what has become the first thing I turn to in your book, but it was worth it.

Thanks for not doing what too many people in this hobby do, take this too seriously. The "G" in CCG means "game," and a game is supposed to be fun.

Sean Chapman
Richmond MM, NY

Thanks. Glad you liked 'em.

First Born

You know, I was sitting here playing Magic the other day when my friend was saying how weird it was that nobody thought of making a card game like this before, and now there are dozens of them and everybody's playing them. That got me thinking, 'cause I don't think Magic was called this way. Yeah, I'm sure they're the first that called themselves collectible, but here and there I could swear

I remember playing crappy fantasy or superhero card games. I specifically remember playing a Marvel superhero game on cards in elementary school some years back.

Do you guys know of any other card games that pre-dated Magic?

James Cole
New Berlin, WI

Wow... there's Flying Buffalo's Nuclear War, a game called Squares (covered in InQuest #18's "Sweet Seag") and... that's all we can think of, if anybody out there's got any more, write in and share the knowledge.

Magic Mindset

What's the most annoying Magic play ever played against you?

Daniel Krydon
West Haverstraw, NY

When the people in our gaming group refuse to play anything but Magic.

Hey, we survived another letter column. Before we get special announcements sections as of next month, "Inquisition" will be in the hands of someone terribly familiar to InQuest readers. Who is it? He'll see you in 30.

BE A FREAK!

The first email InQuest costume contest is underway and all you have to do to win is dress up like your favorite fantasy/sci-fi/whatever character, snap a photo and mail it to us. Doesn't matter if you wanna be a Magic character, D&D character, Natsuverse guy, somebody out of a novel/memoir, we don't care.

There are some rules though:

1) The costume itself must be homemade, but you can buy store-bought items to enhance it (like, you can dress up like Orinid Do'Urden and use store-bought sandals).

2) Have someone photograph you in your costume in multiple poses/settings (Polaroids will NOT be accepted!), attach your name, address, phone number, the name of the character and where he/she's from on the back of each photo (Don't write on the photo!), and send the whole thing off to:

IQ Costume Contest
151 Wells Ave.
Cogers, NY 10920

What if you win? A complete set of Moons from Magic: The Gathering, but if you don't get us your photos by July 22, 1996, you don't win jeez!

Send your letters to
InQuestMag@aol.com or:

INQUISITION

151 Wells Ave.
Cogers, NY 10920
Include your full name, mailing address and phone number in all letters. Some letters may be edited for space.

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IF IT'S NEWS,
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HOT PROPERTIES

X-Files CCG Preview

NXT Games and Donrusi have scheduled a collectible card game based on the Fox TV network's "X-Files" series for release this July. The designers are working closely with show creator Chris Carter to capture the flavor of the series in the cards, which will feature shots from the first two seasons.

In the game, each player puts together a team of FBI agents and a conspiracy. Each player's agents investigate sites in order to unmask the opponent's conspirator and thus win the game.

Ron Kent, one of two designers of the X-Files CCG, was quick to describe the game as "something different. It's not my monsters vs. your monsters, it's my deductive reasoning vs. your deductive reasoning."

Duncan Macdonell, the other designer, characterized it as a "thinking gamer's" game and "a conversation-based game. You need to ask questions of your

opponent and take notes on the clues discovered. [Most other games] are 'How quick can I kill you?'"

The designers feel that their CCG will interest even those unfamiliar with the TV show. "It'll appeal to a person's sense of curiosity," Kent said.

To avoid complaints about the rarity of popular characters in other licensed CCGs, "X-Files" two-man characters, FBI Agents Fox Mulder and Dana Scully, will have common cards. But those cards will represent the agents when they first meet. Uncommon and rare cards will increase the agents' skills. Planned chase cards will represent important events from the series, such as "Fox has a near-death experience" or "Scully is abducted."

The X-Files CCG will include approximately 300 cards and will be available in starter decks (tentatively set at 60 cards) and booster packs (either eight- or 12-cards each); prices are being determined. Future expansion plans include seasonal updates plus a card set for the tentatively planned 1997 "X-Files" movie.

NXT Games also designed the Red Zone and Top of the Order sports CCGs published by Donrusi.

Kent, when asked if the cards will hold any surprises for gamers, responded in typically enigmatic "X-Files" fashion: "Just make sure you look real closely at the cards."

—Andy Collins

New White Wolf CCG

White Wolf says its new collectible card game, *Arcadia: The Wyld Hunt*, due July, will introduce players to a special fantasy environment: Arcadia, home of the changeling faeries.

Like the company's previous CCGs, *Vampire* (done with Wizards of the Coast) and *Rage*, *Arcadia* is drawn from one of White Wolf's "World of Darkness" roleplaying games. But "we decided to base *Arcadia* on *Changeling: The Dreaming* rather than our *Wraith* or *Mage* games because *Changeling* has a high-fantasy setting rather than a contemporary one. It doesn't take place in the mundane world," said White Wolf Director of Marketing Greg Fountain. He added that "Arcadia's character-based design is unique."

Cards are packaged in 15-card character and story booster packs, which should sell for around \$2.50 each. Each character booster pack comes with a character card and other cards which define character attributes and skills. Story booster packs detail game locations and challenges.

There are no starter decks; one of each type of pack should be enough for one player to start a game.

As characters journey through Arcadia and complete tasks while trying to hinder other players from finishing their own quests, they gain items and experience points that can be spent to improve their skills or buy new ones.

Game designer Mike Tinney said "the most challenging part of creating *Arcadia* was putting together something that could be played and enjoyed with only a single character pack and a single story pack."

Many *Rage* artists worked on *Arcadia*. Tony DiTerlizzi, best known for his artwork in the *Changeling* RPG and *Blood Wars* CCG, created *Arcadia*'s signature art as well as many card illustrations.

The *Wyld Hunt* will be the first of a three-part "story arc." The second part, *King Ironheart's Mirror*, should be out in late fall of 1996, while *The Lion's Den*, the concluding story, will be released early in 1997. An *Arcadia* strategy guide should be in game stores in September 1996.

—Charlene Brusso



Wizards of the Coast Caravan Tours

The new and improved Wizards of the Coast Caravan Tours are under way, and WatC wants everyone to experience what it calls "an obvious win-win situation for everyone."

For the fan, a local Caravan stop is a chance to meet a favorite Magic. The Gathering artist and possibly get rare Alpha Moxes signed.

For the artist, it's a chance to meet colleagues and the public, take an expenses-paid vacation—and, for Dan Frazier, extol the educational benefits of Magic.

For the retailer, it's a chance to treat longtime customers to something special and draw in new visitors.

And for Wizards of the Coast, it's a chance to promote products, talk to retailers and consumers and entertain fans.

Each five-day tour features two Magic artists and two company employees. Each stop lasts six hours.

The next caravan is scheduled for western Canada in late May. For more information call WatC at (206) 226-6500 and ask for Caravan Tours.

On one mid-February eight the Caravan stops at Neutral Ground, a New York City game store. The place is packed.

"The artists are here to sign cards, talk about their artwork, meet people," Tour Coordinator Tara McDermott explains. "You get a chance to see a variety of their work, not just in Magic but in other games."

This tour's artists, Frazier and Doug Shuler, are from Colorado. A bonus tonight is the appearance of Long Island artist Jeff Menges.

The "gunslingers," as the WatC employees are called, demonstrate Netrunner and other games and play speedy Magic duels against fans.

"The most important thing I get out of this is seeing how Magic was in places other than my hometown," Shuler says.

"This game is just crazier than I would have ever expected," he marvels. "The players in New York are a lot more serious... [They] have

more varied deck types.... It seems that the decks are certainly much faster, much more serious. I don't stand a chance against them." He chuckles. "At home I'm a good player!"

The expenses-paid trip is one reason Shuler joined the caravan. But, he notes, "If it weren't for these fans I wouldn't be working. This is my way of saying thank you: Going out, signing autographs, meeting people.

"The artists don't get paid for this; we're doing it because we believe in the game and we think it's worth supporting."

That's especially true for Frazier, who says he passed up assignments to take the tour.

"I was a teacher for 20 years and I've never seen anything that even approached what Magic does for the brain," he said. "It's like heavy weightlifting."

In educational terms, Frazier noted, Magic is a career, an activity that encourages children to learn. Not only must they work to acquire cards, they must learn how to organize their collections, look after its physical condition and security; build decks; adjust strategies mid-game, and handle victory and defeat gracefully.

The Caravan Tours, Frazier says, let him reassure parents of Magic's benefits.

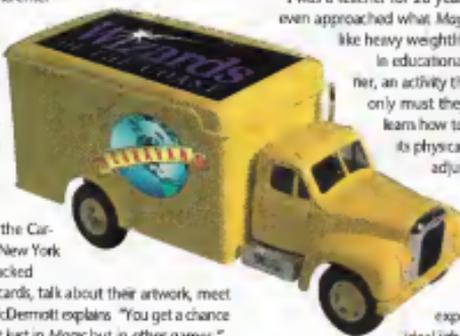
Frazier also likes seeing other artists and sharing the ideas and experiences that are part of his "total ideal job."

As Frazier speaks, the din in the main room grows louder. The Caravan is handing out prizes and preparing to move out. Neutral Ground is bursting with festive gamers.

The artist smiles. "These kids out there, they're going to be the brightest and the best."

All in all, an obvious win-win situation for everybody.

—Matthew E. Milliken



New Magic Reprint Policy

Wizards of the Coast has created a Reserved Card List to protect the secondary market value of Magic: The Gathering cards.

Reserved cards will never be reprinted as tournament-legal cards. Cards with the same ability and casting cost as those on the reserved list will never be printed or reprinted.

The list includes all cards from the Alpha and Beta sets that aren't in Fourth Edition or Ice Age, all Arabian Nights and Antiquities rares and uncommons that haven't yet been reprinted, and all Legends and Dark rares that haven't yet been reprinted. Furthermore, no more than 25 percent of the rares from *Fallen Empires* or any subsequent set will ever be reprinted.

After last year's release of Fourth



Edition and *Chronicles*, the values of many older cards plummeted. If WatC was willing to reprint powerful cards like Recall, collectors wondered, couldn't it also reprint rarer, more valuable cards like the Moxes and Black Lotus?

Many collectors and speculators stopped dealing in out-of-print Magic cards for fear that they would lose value if and when Wizards of the Coast decided to reprint them.

WatC may reprint cards on the reserved list for new foreign-language editions and in unusual formats, such as collectors-only editions and atypical sizes, that can't be used in tournament decks.

—Jeff Hannes



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Thunder Castle Buys Mag Force

Thunder Castle Games, makers of the *Highlander* and *Towers in Time* collectible card games, has purchased *Mag Force 7*, creators of the *Star of the Guardians*, *Wing Commander* and the upcoming *Star Trek: The Original Series* collectible card games.

The announcement was made at the 1996 Game Manufacturers Association Trade Show in Atlantic City by Thunder Castle President Mike Sager and *Mag Force 7* President Margaret Weis.

"I think what made it work out so well is that [Mag Force 7] is mostly creative people and I came mostly from the business side," Sager said. "They were looking for someone who would stay true to what they wanted to establish as a company. They also wanted someone who could take things a step further in marketing the game."

"It basically frees Don Perin and I up from a lot of the managerial responsibilities so we concentrate on the creative end, which is what we like," said Weis, widely known as the best-selling co-author of the *Dragonlance* novels. "I just discovered I really didn't like being president of a game company."

The idea for the buyout was apparently broached over dinner at a gaming convention. Eventually discussions turned serious.

"We've worked valiantly to limit the number of products we've put out so that we can give them all support," Sager said. "Yet there's something to be said for adding new products to your list. It's definitely easier for us to market four products than for two companies to each market two products."

Thunder Castle Games will continue to release and support its own games, as will *Mag Force 7*, but as an imprint of Thunder Castle.

—Matt Forbeck

Hero Splits from ICE

Hero Games has severed its long relationship with Iron Crown Enterprises.

Hero Games was formed more than 15 years ago to publish *Champions*, a popular superhero roleplaying game with innovative mechanics. For the past 10 years, ICE (which recently released the *Middle-earth: The Wizards* collectible card game) produced and distributed *Champions*-based products under the Hero Games imprint. ICE ultimately produced over 75 game products for Hero Games.

"Both companies realized that they could each do a better job by focusing on their own products," Hero co-founder Steve Peterson said. "Fortunately, with the *Middle-earth* card game, our leaving ICE isn't going to really hurt them in any way."

Although their contract ran for another year, "even if we had kept the line, it probably would have been as a secondary effort," ICE CEO Bruce Needlinger said. "They asked us to let them out of the contract, and we, being the nice guys we are, gave it to them. We were a little saddened by it because we had some plans, but such is life. We're all still friends, and we wish them luck."

Hero is negotiating with another publisher to take over production of Hero Games paper products. It hopes to broker a deal shortly and have new paper products out by late '96.

Meanwhile, Hero is developing Hero Plus, a high-tech line. Hero Plus gaming products are being produced electronically in Adobe Acrobat format, which can be read and printed out by

IN OTHER NEWS...

- Get two free *Magic: The Gathering* boosters with the purchase of a *Magic* gift box until June 30. Look for details at participating *Magic* retailers.

- *Spew*, the *Sevage Dragon*, *Youngblood*, the *Nox* and other popular *Ice Age* characters, tokens and equipment are coming your way as part

- of a June all-ways expansion for the *WildStorms* comic book superhero CGG.

- You've probably heard about *Alliances*, the *Magic* set chronicling the time after the end of *Ice Age*. But you may not know that *Ice Age* really is ending. As announced in '95, *WoC* has stopped printing cards. The ice supply should run out around June.

- *Magic's* second pro tournament kicks off at the Hotel Queen Mary in Long Beach, Calif., May 3-5. \$130,000 in prizes are at stake for the players, who will make their decks after a card draft at the tourney. General admission is \$5.

- *Wizards of the Coast* opened its Official Tournament Center and Game Club in April. This area at the company's Renton, Wash., headquarters has video games, snacks, *Magic* artwork and other attractions.

- The stars are dying in *Fading Suns*, the RPG of the far future from *Hellcrist Design*. Two former designers of White Wolf's "World of Darkness" are collaborating on the game, due in August. A computer game is in the works.

- *Daedalus Entertainment* urges you to come back for *Seconds in May*. This sourcebook traces old elements of the *Feng Shui* RPG and introduces new ones. *Marked for Death*, also out in May, contains ready-to-run scenarios.

- Terry Prothro's *Obscure Fantasy* universe will be the subject of *GURPS Discoverit*, due in '97 from Steve Jackson Games. Prothro himself will co-write the book.

- To order *GURPS* books in Braille or on cassette, write Nancy Feldman, *GURPS Braille Project*, 1440 W. Fourth Ave., Eugene, OR 97402.

- The 1995 Origins Awards nominees for best card game are *The Great Dalmer* (*Wizards of the Coast*), *Monument*, *New World Order: Assassin* (Steve Jackson Games), *The Last Crusade* (Chameleon Eclectic), *Middle-earth: The Wizards* (Iron Crown) and *Shadowfax* (*Daedalus*).

- Look for *Fantasy Adventures* cards or card offers with the following books: *A Guide to Collectible Card Games* by Tom Overes (Willbrook Press, available now); *The Shadow Smith* (a *Night & Magic* novel, Del Rey, available now); *The Magic Touch* by Jody Lyn Nye (Warner Books, available soon); *Earth, Air, Fire & Water* (a *Fantasy Adventures* novel, Bant Books, available August).



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Macintosh and Windows computers. These products will be published on floppy disks, but Hero Games is currently investigating using the Internet (and a new "killer Web site") for quick-and-easy distribution.

Look for both out-of-print paper products and new made-for-Acrobat products under the Hero Plus banner. "Hero Plus will eventually be able to provide our fans with all of their favorite products. It will be a way to get new Hero products out to our audience swiftly," Peterson said.

—Matt Forbeck

Magic Tourney Lists Revamped

The Duelists' Convocation has changed its lists of cards banned from and restricted in official Magic: The Gathering Tournaments. Now Type I tournaments and Type II tournaments each have their own restricted and banned lists.

All from Cairo, Black Vise and Sword of the Ages were removed from the Type I restricted list, and Time Vault was removed from the Type I banned list. Recall, Maze of Ith and Feldon's Cane were removed from the Type II restricted list.

The most significant change is the removal of Time Vault from the banned list. Originally banned because of the potential for abusive combinations, errata has removed Time Vault's abusive powers.

The DC cited the decrease in use of creatures in tournament decks as well as the ability for every color to deal with creatures as the reasons for the changes in the status of All from Cairo and Sword of the Ages. Black Vise was unrestricted because it is not as effective in Type I as it is in Type II. Recall and Feldon's Cane were unrestricted in Type II because there are very few spoiler cards in the Type II environment, therefore making the card-recycling uses of Recall and the Cane less potent.

Maze of Ith was removed from the restricted list because, as a card in The Dark expansion set, it's automatically banned in Type II play.

Since many people have complained about the DC's erratic schedule of rulings, the DC announced that it will only change the restricted and banned lists on March 1, June 1, September 1 and December 1. Any changes made on those dates will take effect on the first day of the following month.

—Jeff Harries

All from Cairo and Feldon's Cane are off the restricted list.



IN OTHER NEWS...

continued from page 14

• "Babylon 5" fans should look to get their hands on Chronicle Books's *Babylon Project* RPG this fall.

• U.S. Games Systems introduced its Kingdom Edition of the Wyvern CCG at Merch's GAMA Trade Show. Each card of this unlimited edition has a Wyvern insignia and black border. Players can redeem 50 Kingdom booster wrappers for 38 cards from the Phoenix expansion.

• Who's your favorite character in the basic *Rage* set? If you let White Wolf



know before Wednesday, May 15, 1996, and enough people agree with you, that character will return more powerful than ever in *Legacy of the Tribes*, *Rage*'s fall expansion. E-mail your opinion to cdh@cool.com, call (404) 292-WOLF (292-9654) weekdays from 9 a.m. to noon and 2 p.m. to 5 p.m. EST, or mail *Rage Legacy Vote*, c/o White Wolf Game Studio, 780 Park North Blvd., Suite 100, Clarkston, GA 30021.

• Fleer/SkyBox is seeking approval for a National Hockey League game that would be released October.

• Space is limited in Columbia Games' *Wargames: Waterloo* board game tourney, to be held at Origins in Columbus, Ohio, this July. The champion gets a trip to Belgium. Call (800) 529-3976 for more convention info.

• You can redeem an ultrarare *Hydorian Gates* Ancient Gate card for a signed and numbered *Banshee* or *Juba Bell* print. Send the card via certified mail to Ancient Gate Redemption, c/o Cards, P.O. Box 5820, Arlington, TX 75050.

• Britain's *Dr. Who*, the subject of a Fox science fiction TV movie due



in May, is also set for an upcoming collectible card game distributed by MMG. Call Wargames West at (800) 505-GAME for more details.

• Seattle-based Tynes Cowan Corp. bought the rights to *Everway* for its Pagan Publishing arm. The RPG was dropped by *Work* after a December re-organization. In related news, Arkas Games picked up *Ans Magica* from *Work*.

• DC Comics' three-part adaptation of *Nine Princes in Amber* begins shipping in May. Award-winning science fiction writer Terry Bisson ("Bears Discover Fire") script

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X-COM: APOCALYPSE DUE SUMMER

The tentatively titled *X-COM: Apocalypse* is slated for the end of summer (MicroProse, \$59). The third game in the *X-COM* series will focus on just one city instead of the whole world. Enhancements include more sophisticated air combat, larger battles and better graphics. MicroProse is also considering real-time tactical maneuvers.

Blizzard Entertainment, makers of the fine Warcraft series, have a new fantasy roleplaying computer game, *Diablo* (May, \$60). Although at first glance it looks frighteningly similar to Origin's unpopular *Ultima VII*, several twists make this game a better prospect. First off, the dungeons have a random level generator, yielding far more play value than usual. Even better, Blizzard hopes to invade the multiplayer RPG market, formerly reserved for online providers, by allowing up to four gamers to cooperate in this game via the Internet.

Up to six players can take part in *Conquest of the New World* from Interplay (May, \$45). This strategy game allows many possible paths for you to lead your colonial power to victory, including trade and war. Check out the demo at <http://www.interplay.com>.

In *Z*, by The Bitmap Brothers (\$60, May), two teams compete in real time to blow things up. Although the "expand and build up your forces faster than your opponent" game is becoming routine, this game should fit nicely on your hard drive. You won't waste much time learning the simple interface and the hilarious between-scenarios sequences are certainly worth showing to your friends.

Earthworm Jim, the worm who wears a super-powered space suit and often tells his foes to eat dirt, is now available in Playmates Interactive Entertainment's action game *Earthworm Jim* (\$49). This arcade game has our intrepid hero using his head in new and profound ways—such as spinning his head like a helicopter or using it like a whip—to overcome the usual obstacles in a two-dimensional game. Type "TTSAWONDERFUL" to get an extra life.

Westwood Studios plans to capitalize on its *Command and Conquer* game with (surprise!) a sequel. *Red Alert* (August, \$55) will have more units, including naval forces, saboteurs, thieves (who hot-wire vehicles) and guard dogs. Other tweaks involve larger maps, radar jamming and, most importantly, six-player net gaming.

QQP, makers of such engagingly simple games as the *Perfect General* and *Conquered Kingdoms*, has been purchased and disbanded by American Laser Games. While ALG intends to publish QQP products such as *The Lost Admiral II*, release dates are unclear. Other games, including the much-advertised *Avial Green Things from Outer Space*, will soon be announced as zombieware (i.e., will never be published).

—Rick Moscattello



Left: *Conquest of the New World*. Above: Earthworm Jim has his own game from Playmates Interactive.

PLUGGED IN

Electronic Tolkien

A great play-by-electronic-mail (PBEM) site is Rolemaster PBEM, concerning J.R.R. Tolkien's Middle-earth, at <http://home.prd.net/~dorian/gtalk.htm>. The site features an ongoing story with summaries for beginners. If you're not on the Web, you can e-mail Rolemaster at dorian@postoffice.prd.net.

There's a new Web site dedicated to Tolkien's runes and other fantasy languages. The Tolkien fonts page located at <http://babel.warren.edu/yamada/texts/tolkien.html> has fonts you can use with your computer.

Internet Redemption

Like most well-conceived official Web pages, the *Redemption* home page (<http://www.redemption.com/doorway.htm>) features tons of useful information. The "Glossary of Terms" is by far the coolest part of the page. It features quick-loading graphics and definitions that help you understand the nuances of the game. The special announcements section offers peeks at *The Prophet's* expansion set.

Web Netrunners

Get to know *WarC*'s new cyberpunk CCG by joining the *Netrunner* e-mailing list. Send e-mail to listen@oracle.wizards.com. The only thing your message should say is "SUBSCRIBE NETRUNNER-[Your Real Name]", where "Your Real Name" is your actual name, not your screen name.

A CCG Warehouse

One of the best-organized Web resources for gamers has to be Sprig's Collectible Card Games Warehouse at <http://www.this.com/EO/other-games/gcgw.html>. This page usefully offers a tremendous number of links to CCGs, dice games, magazines and companies. Make this your starting point on the Web.

—Buddy Sculera (WizardTGIC@aol.com)

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Illusionary Terrain

By Rich Neumann

Ice Age introduced the new concept of "cumulative upkeep," and Magic players everywhere summarily rejected the idea. Why play a card which, sooner or later, will go to the graveyard regardless of what your opponent does? With such losers as Musician, Halls of Mist, and Brand of Ill Omen, one could easily come to the conclusion that "cumulative upkeep" means "this card for display purposes only," especially if the cumulative upkeep is more than one mana.

One card, however, easily defies this conclusion: Illusionary Terrain. For two blue mana, you get to turn all basic lands of one type into basic lands of a different type of your choice, all for a cumulative upkeep of two colorless mana.

At first glance, this looks like an expensive version of Magical Hack—after all, for one blue mana, the Hack can change any land word into another. Not so. Sure, Magical Hack plus Flashfires may destroy all basic lands of one type, but Illusionary Terrain and Flashfires can do the same. And what happens if your luckless opponent is already playing plains and mountains? Well, convert his mountains into plains and then cast Flashfires—you've nuked all of your opponent's basic lands!

"But I can't risk losing any of my own lands," you whine. Avoiding basic lands is still easy to do—fallen Empires and Ice Age both provide plenty of options here. If you are really concerned about not killing your own lands, though, you can combine Illusionary Terrain with Volcanic Eruption and kill the other guy's "mountains" while leaving your lands intact—a trick that Magical Hack can't do.

Aside from its awesome land destruction capability, Illusionary

Terrain also works well with other cards. Combo it with Karma or Monsoon (if you don't play with many Islands), and you'll be happy to pay the upkeep for the two or three turns it takes to kill your opponent.

Again, this is a better deal than Magical Hack, since if you Hack your Karma, your opponent might still be able to cast some spell to kill the enchantment—and you'll have a card invested in the Karma. But, when you Illusionary Terrain his lands into swamps, you've not only made Karma devastating, you've also hurt his ability to cast spells.

If your opponent doesn't play swamps, he might snicker when he sees your Aggry Mob coming for him. You'll smear the smile off his face when you turn his half dozen forests into swamps, irritating your Mob quite a bit.

But what if you play black? Well, then, cast Illusionary Terrain (cheaper to cast than Infernal Darkness) and turn your opponent's lands into swamps—black has plenty of swampwalkers, and with Zuran Orb so popular, this is a better deal than Evil Presence. If you're playing with more than black, use Terrain on yourself to create a Nightmare of unexpected power or to take out the other guy's Nightmare instead.

If your opponent using regenerators or "pumpable" knights like the Order of Leitbur? He'll be hard pressed to use them once you change the color of his mana. Your opponent puts out a Force of Nature or Minion of Tevesh Szat? Make him feel pain by cutting off his ability to pay upkeep.

If you're playing lots of blue, you probably use Control Magic, so Illusionary Terrain can, in a pinch, turn your own lands into whatever you need to pay upkeep/pumps/regeneration on your newly controlled creature. Most Merfolk decks use the Hack to change the Islandwalk-granting ability of the Lord of Atlantis. Illusionary Terrain can turn your opponent's stuff into islands, shutting down his spellcasting in addition to allowing Merfolk to attack unimpeded.

Finally, don't be confused by all these fancy combos. The ability to shut down even half of your adversary's spellcasting ability is important enough to win you a game in many a circumstance.



■ For two blue, Illusionary Terrain really screws up your opponent's mana situation.

Did this article make you a better player? You'll know if you've been using this trick.



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Sanctioned Tournament

Stumpers

By Both Mouraud

Frequently asked questions on *Magic: The Gathering*

Q: If I used my *Icy Manipulator* to untap my opponent's *Time Vault*, would he have to skip a turn?

—Sharon Struble, Hutchinson, KS

A: No. You just gave him a free turn.

Q: *Urza's Tower* says, "If you control *Urza's Tower*, *Urza's Power Plant* and *Urza's Mine*, add three colorless mana instead of one." On *Urza's Power Plant* and *Mine* it says add two colorless instead of one. Which is it?

—Matt Cannon, Fort Oglethorpe, GA

A: Both. *Towers* produce three when all three cards are in play; the others produce two each.



Exactly how much more mana does a set of *Urza's* lands produce?

Q: If my opponent casts *Torture* on my *Shivan Dragon* and puts a -1/-1 counter on him after I inflated him, does he become 5/4 or 4/4 at the end of my turn?

—Sean Lando, DeWitt, MI

A: 4/4.

Q: If you put *Yaman* on a *Thicket Basilisk*, would regenerating creatures have to regenerate twice, once for the *Yaman* and once for the *Basilisk's* natural ability?

—Brandon Shepherd, Ann Arbor, MI

A: No. When a creature is already on the way to the graveyard, additional "destroy" effects don't matter. If the *Basilisk* did enough damage to kill a regenerating creature, the victim would have to regenerate both during damage prevention and again at the end of combat when the destruction effects occur, though.

Q: For *Mana Drain*, I receive the mana used to cast the target spell. Is it colorless or all the colors that my opponent used?

—Wayne Choi, Pitt Meadows, British Columbia



Yeah, you know this card's fantastic, but do you know what color the mana you get from counter-ing something is?

A: Colorless.

Q: If you *Shrink* a *Scryb Sprites* or a *Shardif Dryads*, do you gain four life when they attack you?

—Michael Hsu, Bradenton, FL

A: No. *Creatures* with negative power effectively have zero power for all purposes except raising their power back up again. (*Woo Block You/Kick Stuff* on the envelope!)

Q: If I *Clone* a *Nightmare*, does the *Clone* have power and toughness equal to the *Nightmare* I cloned or does it have power and toughness equal to however many *Swamps* I own?

—Robert Huzzi, Davie, FL

A: The number of *Swamps* you have in play. (You might own hundreds of *Swamps*!)

Q: I have a *Kird Ape*, *Mountain* and *Pendelhaven* in play at the beginning of my turn. I tap *Pendelhaven* to give my *Kird Ape* +1/+2 until the end of my turn. I then play a *Forest*. Does this make my *Kird Ape* 3/5?

—Aaron Wade, Science Hill, KY

A: Yes. (But you won't be able to use *Pendelhaven* on the open any more while the *Forest* is there.)



The ol' *Kird Ape/Pendelhaven* trick—does it work?

Stumper of the Month

Q: I have *Living Larch* in play, and two of them are *Cascaded*—essentially undieable 1/1 creatures. My opponent plays *Retribution* on these two larches. Yes, one of them gets buried (I believe) but what happens to the other? It becomes a 0/0 creature, which by definition must go to the graveyard, but *Cascade Land* prevents this!

—Scott Gray, Columbia, MO

A: Actually, they both die. "Bury" is defined as

"destroy without allowing regeneration," so *Cascade* protects from burial. The other one is the strange case. The zero-toughness card editor keeps trying to die, and the *Cascade* keeps saying, "Nope." It's almost like in *Clery* of the Holy Hinters with *Weakness* cast on it and an opponent who refuses to pay *Clery's* cast-regeneration cost. In any situation like this, the creature stays in play. The *Gorgy* became tapped from regeneration, but the *Cascaded* editor just drags the whole thing off.

This month's winner walks off with three different foreign edition *Magic* packs and a pack of *Legends!*

middle earth
THE WIZARD
Stumpers

Q: When a Clone first tries to come into play, can I use Deflection to make the Clone copy something else?

—Jason Glaser, Colden, IL

A: You can Deflect a Clone just like any other single-target spell when it's being cast. If you wait until it's actually coming into play, you're too late.

Q: Can I cast Dark Rituals, Songs of the Damned, Daths and other spells and reflect them with a Reflecting Mirror to other people to give mana burn? Furthermore, can I reflect summon spells?

—Jerse Stetson, Champion, MI

A: No and no. Reflecting Mirror may only target spells that target you. If a spell doesn't say "target player," it can't be the target of Reflecting Mirror.

Q: What if the word "Swap" on Drought were magically hacked to read any other kind your opponent isn't playing?

—Erik Rodriguez, Beachurst, NY

A: Then your opponent can't use any spells or effects that cost block mana. How sad.

Q: Can a player split up a Totem into four 1/1 creatures, sacrifice the three taken creatures to a Fallen Angel, Unsummon Totem and then play Tetra again next round for more sacrifices?

—Ark Sundqvist, Ishpeming, MI

A: Sure.

Q: I just sacrificed my Treasurogram to make my opponent's Frazee Shade an artifact creature. When she tries to pump it up, can I counter that with Rust or Brown Dapple?

—Red Jones, Berston, CA

A: Yes. But if she has extra mana, she



They, not—the Jade statue can be both a 4/4 and a 3/6 creature. Check out the stumper below.

can just pump it again.

Q: If a Jade Statue is Animate Artifacted, can you still spend the mana to make it 3/6?

—Sky and Matt Rey, Kakebeka Falls, Ontario

A: Yes.

Q: If I attack my opponent with both my Zombie Master and Lim-Dûl's Cohort and he blocks and kills both of them can I still regenerate Lim-Dûl's Cohort?

—Sean Londe, DeWitt, MI

A: Yes, so long as they're both going to the graveyard at the same time. If the creature blocking the Zombie Master had first strike, then the Master would die first and you couldn't regenerate the Cohort.



Can you unload cards through Lord's Edge faster than Storm Seeker?

Q: If someone attacks with a Juggernaut and Berserker it and Farks it, can I still Swords to Plowshares it even if I've already declared I'll take the damage and take no damage instead?

—D. Lane, Rowland Heights, CA

A: Yes. By saying "I'll take the damage," you jumped ahead a couple of steps—you skipped first effects and damage prevention. Your opponent made you back up to the last effects step to cast Berserk. Strategy tip: Cost Swords to Plowshares as a response to Berserk. They'll resolve last to first, so your opponent will only gain a little life and both Berserks will fizzle.

Q: Lord's Edge says I can discard a card at any time. Is this an interrupt? If someone plays Storm Seeker on me can I discard my entire hand and take no damage?

—Sean Voshara, Maumee, OH

A: It's a regular last effect, not an interrupt. Yes, you can do it in response to Storm Seeker and take no damage.

Q: My opponent just cast Hymn of Rebirth on the Wifigo in my discard pile. I Fark the Hymn on the Wifigo. Will we both get a Wifigo?

—John Harvey Gore, Leesburg, AL

A: The two Hymns resolve in last-to-first order. You get the Wifigo and your opponent's Hymn fizzles because its target is gone.

Have a gaming question that's driving you up the wall? Just drop us a line and we'll calm your nerves. E-mail us at InQuestMag@aol.com or write to:

STUMPERS % InQuest

151 Walls Ave., Congers, NY 10920
Include your full name, mailing address and phone number.

Q: Does an automatic attack at a site have to be defeated to gain entry?

A: Nope, in order for the company to play cards during the site phase, the attack must only be fazed.

Q: Can you play a hazard, say a Wang, then use the Mouth of Sauron special ability to bring back any hazard card, and play the same Wang again?

A: Absolutely. The sequence, however, does count as three against the hazard limit.

Q: Can an item that cancels attacks in combat also cancel automatic-attacks at sites?

A: The Magic Ring of Nature, Torque of Hues or any other card that cancels unqualified attacks may cancel automatic-attacks as well as hazard creature attacks or any other attacks. An effect (like Dark Overlord) that cancels an arc attack in general will also cancel an arc automatic-attack.

Q: What are the best starting minor items to equip your company with?

A: The best two starting minor items for a particular deck depends heavily on the nature of the deck. If playing with Aragorn II, Athelas is good. If playing a stealthy scout deck, Star-glass with an buff warrior holding a Dagger of Westerosse is good. Elf-stone can give the right amount of influence freedom with an off-heavy deck. And with a bunch of battle-hungry warriors, two Parries of Progress is a clear choice. Overall, the two best starting minor items in general are Elven Cloak and Star-glass.

Q: Can you play Escape on an already wounded character?

A: No. If all your characters are wounded, you cannot play Escape because you have no target for it. Targeted character must be unwounded.

Q: Do unique creatures go to your marshalling point pile when they are defeated or back into your opponent's discard pile?

A: If any hazard creature is defeated (unique or not), it goes out of play, generally into an opponent's marshalling point pile.

Q: What happens if a company stops at a site but does not enter? Is the site still discarded when the company leaves?

A: If a company leaves a site without having entered it, the site card is put into the player's location deck unless it was otherwise topped (like with Long Winter or Fall Fumes).

Q: Can the Pale Sword modify any attack or just Nazgûl attacks?

A: The Pale Sword can only modify a Nazgûl attack. It works best when played on a Nazgûl attack after strikes from the attack have been assigned. At this point the defender cannot cancel the attack, though strikes against individual characters can still be canceled. The best thing about The Pale Sword is the corruption, and the best thing about characters leaving play due to failed corruption checks is that they take all their hits with them.

A special thanks to Michael Reynolds, writer editor for Middle-earth: The Wizard, for answering our questions. For more in-depth answers to your Middle-earth questions, send your comments via email to inquest@aol.com or via standard mail to: Inan Game Enterprises, P.O. Box 1685, Charlottetown, PE 22902.

MASTERS OF MAGIC

Four real-life wizards share secrets about winning tournaments, building decks and designing Magic.

You're a die-hard *Magic: The Gathering* player and you've fallen on tough times.

You've just been torched by your opponent for the fifth time in a row. You can't seem to get any of your combos to work, and no matter how many times you read *The Pocket Ployer's Guide*, nothing seems to help. Your friends cackle when they ask you for a game because they know you're on easy mode.

Wouldn't it be great if you could pick up some tips from the real wizards of Magic?

Alexander Blumke, the reigning world Magic champ, could probably show you a thing or two. So could Mark Justice, the U.S. champ. With a quick trip to the Wizards of the Coast's main offices, you could talk to Mark Rosewater, a designer on the Magic team. Or better yet, grab a few minutes with Richard Garfield, the Magic man himself.

Sure, that'd help!

But assuming you don't have the time, contacts or disposable income to arrange these visits in Geneva, Salt Lake City and Seattle, we've got the next-best thing. Blumke, Justice, Rosewater and Garfield all agreed to tell us about how they play the game they all love—maybe almost as much as you do.



WORLD CHAMPION ALEXANDER BLUMKE



BLUMKE, THE 1995 MAGIC WORLD champion, was born in Hamburg, Germany, moved to Geneva, Switzerland, at the age of 4, and became a Swiss citizen at 15. Now 27 years old, he's working toward a degree in English literature. Apart from traditional games, he plays a lot of tennis (even organizing tournaments at the local club) and enjoys skiing.

How were you introduced to *Magic: The Gathering*?

A friend of mine named Guillaume introduced me to it while he was searching for playing partners in the late spring of 1994. How did you become the *Magic* world champion?

I won fourth place in the Swiss championship. (I lost my first match there.) In the world championship, I needed a 3-0 win in my last qualifying match to make it to the playoffs. I succeeded because my opponent's deck was the perfect match for mine. He had lots of big creatures, so my Hymn to Taurach/Dance of the Dead combo worked perfectly.

What's being the champion like?

As world champion, I get invited to certain events from time to time. Also, I have to answer to interview

requests, mostly from Switzerland, Germany, the U.S.A. I sometimes get phone calls from people I've never met—kids, most often—asking me to see them or to give them advice.

What about *Magic* appeals to you?

The seemingly infinite possibilities of playing and putting cards together. This has a way of triggering the imagination, which I like. Playing with over a thousand little works of art appeals to me aesthetically too.

What's your philosophy for playing the game?

Apart from trying to win, I also like being lucky. Although I'm not superstitious in any way, I can't help thinking of a roleplaying universe in which luck is a characteristic just like intelligence or strength. Not that I would be proud of it, or—even worse—believe in it; I just like it.

How do you approach tournament-level deck building?

First, I try to spoil other people's play. That sounds unfair, but that's how one wins tournament games. I use hand- or land- or spell-destruction techniques, or I try to prevent them from playing anything. Sometimes I just take what they play.

QUICK GUNSLINGER DEMO DECK

Spells

RED

- 1 Blood Moon
- 4 Chain Lightning
- 4 Lightning Bolts
- 1 Shatter
- 1 Wheel of Fortune

BLUE

- 1 Ancestral Recall
- 1 Copy Artifact
- 1 Timetwister
- 1 Time Walk

BLACK

- 1 The Abyss
- 1 Demonic Tutor
- 1 Mind Twist

GOLD

- 1 Stormbind

GREEN

- 1 Regrowth

WHITE

- 1 Balance

Artifacts

- 4 Barbed Sextants
- 1 Black Lotus
- 4 Black Vises
- 2 Howling Mines
- 1 Ivory Tower
- 1 Meekstone
- 1 Mox Emerald
- 1 Mox Jet

- 1 Mox Pearl

- 1 Mox Ruby

- 1 Mox Sapphire

- 3 Relic Barriers

- 1 Sol Ring

- 1 Urza's Bauble

- 1 Winter Orb

- 1 Zuran Orb

Land

- 4 Badlands

- 1 Library of Alexandria

- 2 Plateaus

- 3 Taigas

- 4 Volcanic Islands

- 4 Tundras

Second, I try to have some means of getting and playing more cards than my opponent.

Third, I also like to have some "mass spoiling" cards between the deck and the sideboard that work against any deck that is not versatile enough. These include Wrath of God, Gloom, Energy Flux, Karma, Blood Moon or Primal Order, and Land Tax (which spoils both hand and land destruction).

BLUMKE'S KILLER DECK

As employees of Wizards of the Coast, Richard Garfield and Mark Rosewater are not allowed to participate in official tournaments. They make decks only for playtesting and for fun, hardly in the killer vein. However, 1995 *Magic* World Champion Alexander Blumke and 1995 *Magic* U.S. Champion Mark Justice were each happy to share a killer deck with us. (Turn the page for Justice's deck.)

Be warned: These decks can slay your wallet as well as your opponent!

Alexander Blumke

This is the deck I played at Spiel '95 in Essen, Germany. Wizards of the Coast had invited me there to play at their gunslinger table.... I wanted a deck that could win as many games as possible as quickly as possible so that I could play against as many people as possible without looking too bad....

Thirteen lands plus the Library of Alexandria may seem like too few lands. Not for this deck, though. Eight of the spells require no mana, 20 demand one mana, 12 need two mana, four require three mana and the other two ask for four or variable amounts of mana. With the land, Moxes and Barbed Sextants, your supply will be fine.

There is one rule to follow with this deck: As long as an opponent is taking damage from a Vise and has blue mana available, don't cast anything—not even a Max. Apart from that, this is a very easy deck to play. Not much thinking is required (although this depends on the opponent's deck), which makes for quick play—especially for me.

U.S. CHAMPION M A R K J U S T I C E



JUSTICE, THE 1995 MAGIC U.S. champion, lives in Salt Lake City. He owns and runs two sports card and comic book shops called Sports Cards America. He completed two years of college before quitting to start his own business nearly three years ago. Now 25, most of his time is occupied with running his stores, but he still finds time to play Magic.

How were you introduced to Magic: The Gathering?

I learned of it through the store. I'm always looking for things to sell, and Magic came along. We started selling it and people started playing it and that's how I picked it up.

How did you become the Magic U.S. champion?

For the nationals, they took the top 25 ranked players in the country. I had finished second at the southwest regionals, so that's how I qualified for the nationals.

I had a really good tournament at the nationals. They had two [separate] sanctioned Type I tournaments at the nationals, and I won both of those. Then I went on to win the national title as well that weekend.

What's being the champion like?

It hasn't changed my life. I don't take it that seriously, but it's nice to be known as a good player.

What about Magic appeals to you?

The game's strategic format. Whereas in a board game, the players each start on an equal playing field, I go into a game of Magic with my own ideas on my deck. I have my own thoughts, my own work, my own process to start out with. I like that mental challenge.

I really enjoy designing decks. I enjoy designing and play-testing decks even more than playing in tournaments. I get stressed during tournaments, so I don't

get to enjoy the game as much. What's your philosophy for playing the game?

I'm a very defensive player. It's kind of a contradiction because I played an all-red deck at worlds. A defensive red deck seems to be a contradiction in terms, but as those who saw it can tell you, it was just that. No matter what colors I might be using, my deck is usually very defensive.

How do you approach tournament-level deck building?

The decks I build, a lot of people can beat them. If somebody walked off the street and said, "Hey, let's play a game," I won't necessarily win.

I build a deck to have the best chance of beating an open field. You don't know what your first opponent will have—or your second or your third.

I try to build the most well-rounded decks that I can. I really feel that every

JUSTICE'S KILLER DECK

Mark Justice

This is the Type I deck that I won the two tournaments with at the 1995 nationals. I'm cautious when playing this deck, which is in line with my defensive philosophy. I like to wait for the right moment to make my move and be as canny as I can be.

The official name of the deck that I've always used is the Bolt Me Nat. The reason for that is because every

creature is unboltable in the deck. That is, every one has a toughness of at least four, meaning that they can't be killed by a single Lightning Bolt.

BOLT ME NOT DECK

Creatures

- BLUE**
4 Serendib Efreetz
GREEN
3 Ertmnam Djinnz
WHITE
4 Serra Angels

Spells

- BLUE**
1 Ancestral Recall
1 Braingeyser
2 Counterspells
4 Mana Drains
1 Recall
1 Time Walk

- WHITE**
1 Balance
3 Disenchants
4 Swords to Plowshares
1 Wrath of God

Artifacts

- 1 Black Lotus
1 Mox Emerald

1 Mox Jet

- 1 Mox Pearl
1 Mox Sapphire
2 Nevinyrral's Discs
1 Sol Ring
1 Zurian Orb

Land

- 2 Adarkar Wastes
1 Island
1 Library of Alexandria
1 Maze of Ith
2 Plains
3 Savannahs
3 Strip Mines
4 Tropical Islands
4 Tundras

Sideboard

- 2 Circles of Protection, Red
2 Control Magics
4 Deflections
1 Disenchant
3 Dust to Dusts
3 Wraths of God

card, no matter at what point in the game it's drawn, needs to be useful. For instance, pulling a Rack in an opening hand doesn't do much good. I don't like cards like that because they don't do anything by themselves. They can't help you win by themselves. They're auxiliary cards. They can be useful, but I usually try to stay away from them.

**M A G I C
D E V E L O P E R
M A R K
R O S E W A T E R**



ORIGINALLY FROM PEPPER PIKE, OHIO, a small Cleveland suburb, Rosewater studied broadcasting and film at Boston University. Upon graduation, he moved to Los Angeles to work in television comedy. His six years in Hollywood included a stint on the "Roseanne" writing staff. How were you introduced to *Magic: The Gathering*?

I was working part-time in a game store when *Magic* first came out—I had decided that I needed to occasionally get out of my apartment, as freelancing was getting a bit lonely—and I had a few customers come in and ask about this game that they had heard rumors about. I tracked down the rumors and learned about the existence of *Magic*.

Finally, at a convention, I was able to actually find cards that I could buy. I bought a few packs—later I would kick myself that I didn't buy every Alpha I could have gotten my hands on—and quickly got hooked. Los Angeles has a very large *Magic* community and I was able to play often and against very good competition. How did you become involved with *Wizards of the Coast*?

When *Magic* first came out, I really enjoyed the game and was always thinking of ways to expand it. When *The Duelist #1* came out, I decided that it was missing something. There wasn't anything in it which really tested the player's knowledge of the game.

So at a convention in Los Angeles, I approached Steve Bishop, the former head of the *Duelists' Convocation*, and presented my idea for a puzzle column. Steve suggested that I write a proposal, which he then passed along to the editor of *The Duelist*. She liked the idea, and soon my column was being printed.

I started writing for the magazine, and

that quickly took up a good chunk of my time. I began going to conventions, and pretty soon I became acquainted with a good portion of *Wizards of the Coast's* staff—and mind you, that is quite a feat!

Once I had made the connections, I started getting asked to do other freelance projects. Finally, there was a point where I was doing projects for seven different sections of the company, and it became apparent that it was in everyone's best interest just to hire me. What's your title and what are your responsibilities?

Officially, I am a game developer in research and development. My primary responsibility is to help develop new expansions to insure that they are both balanced and interesting. I also am a liaison for R&D to both the *Magic: The Gathering Professional Tour* and *The Duelist*. What about *Magic* appeals to you?

The draw of *Magic* to me is the fact that it creates so many interesting choices for the players. The reason that the puzzles work so well is based on this very concept. At any point in any game, there are always a great number of juicy decisions to make. And as a die-hard game player, nothing is more exciting than having to be constantly stimulated mentally.

What's your philosophy for playing the game?

I play *Magic* for fun. That means that I have to enjoy playing a deck in order for me to want to use it. This obviously excludes me from certain very narrow decks, but overall allows me to explore areas that others may not think to. The key to deck innovation, I feel, rests in playing decks that other people are not. How do you approach tournament-level deck building?

If you are playing to win, the obvious goal of tournament play, you have to make sure to accomplish several things. First, you need to decide how your deck is going to win and dedicate all your resources to that end. This does not mean that the deck has to be narrow, but rather that everything in the deck works together toward a certain focused goal.

Second, you need to know your deck better than anyone else. You have to play it constantly until you know every nuance of it like the back of your hand.

A good deck is like any good tool. The person using it has to know what it is capable of and what it is not. If two players of equal skill face off, the one who has a better understanding of his deck will win almost every time, save the few instances of just bad luck.

**M A G I C
C R E A T O R
R I C H A R D
G A R F I E L D**



YOU'RE PLAYING WITH RICHARD Garfield's toys, but he's not complaining. In fact, he's glad. Garfield, who invented *Magic: The Gathering*, joined *WotC* after his brainchild became a hit. These days, Garfield spends a lot of his time coming up with new game designs and handling interviews. The popularity of *Magic* has changed his life forever.

What about *Magic* appeals to you?

Many things about *M:TG* appeal to me. The primary attraction, however, is probably the constantly shifting strategic ground, the seemingly endless opportunity for a player to innovate. What's your philosophy for playing the game?

My play philosophy will change depending on the context of the game and my mood. Usually I try to do things that people don't expect. I try to win using less-trod paths.

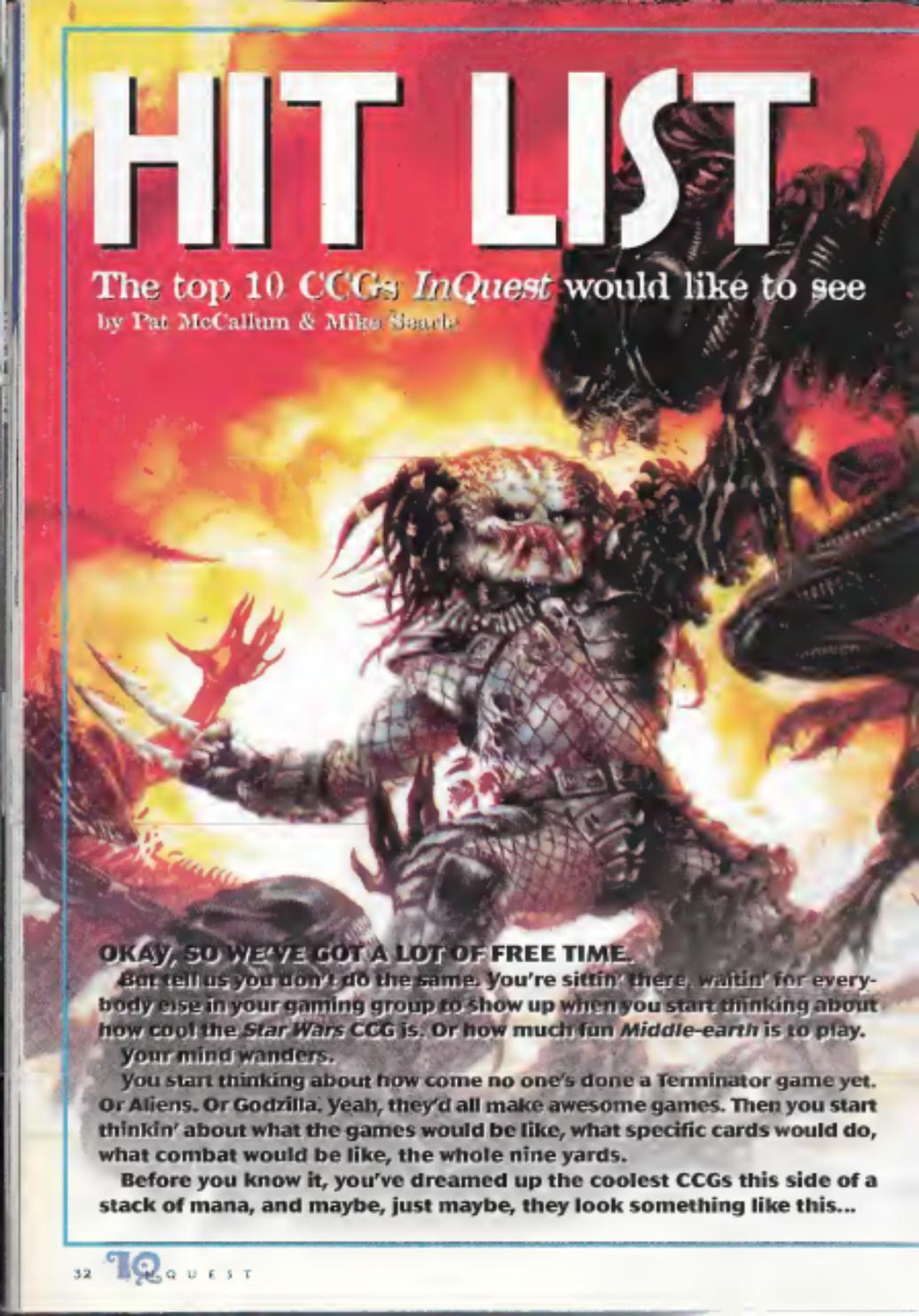
I usually leave the strategic hoing, the perfection of an approach to the game, to others. Being a top-notch *Magic* player takes a lot of discipline and patience, more than I am usually able to give.

How do you approach tournament-level deck building?

I don't construct tournament decks very often. I much more often participate in drafts or sealed decks. When I do construct decks, I value flexibility, because my advantage in the game is thinking on my feet and using new situations to my advantage. I will try to use cards my opponents aren't as familiar with to maximize their opportunities to make mistakes.

Mark Rosewater's new article appears in "Tavern" in the July 1992 issue.

HIT LIST



The top 10 CCGs *InQuest* would like to see
by Pat McCallum & Mike Saarel

OKAY, SO WE'VE GOT A LOT OF FREE TIME.

But tell us you don't do the same. You're sittin' there, waitin' for everybody else in your gaming group to show up when you start thinking about how cool the *Star Wars* CCG is. Or how much fun *Middle-earth* is to play. Your mind wanders.

You start thinking about how come no one's done a *Terminator* game yet. Or *Aliens*. Or *Godzilla*. Yeah, they'd all make awesome games. Then you start thinkin' about what the games would be like, what specific cards would do, what combat would be like, the whole nine yards.

Before you know it, you've dreamed up the coolest CCGs this side of a stack of mana, and maybe, just maybe, they look something like this...

ALIENS VS. PREDATOR

Our world has been invaded. In a bitter, galactic war that has lasted centuries, the Aliens and the Predators have brought their blood feud to Earth. Now, the humans make one last, desperate stand for survival.

The planet is a battleground.

SIDES TO PLAY: Aliens, Predators and marines.

HOW TO WIN: Aliens must overrun everything and get a set number of their horde in play. Predators must collect a set number of "trophies" or kills from the foreign species. Marines must capture three living specimens from all other races in play to create a human-safe virus to wipe everything else out.

SPECIAL CARDS: Aliens: Acid Blood, Inner Jaw, Face Hug-

gers, Queen Aken. Predators: Invisibility Screen, Spectrum Vision, Boomerang Disk, Battle Staff, Self-destruct Trigger. Marines: Assault Weapons, Thermal Grenades, Rocket Launchers, Laser-sighting Tanks, Computer Link-ups.

RULES OF ENGAGEMENT: The three species start at different locations at an abandoned military base. An entire game can be played at a single base or continued over a longer period of time at several different locations. In the longer format, the first species to reach their objective gains the victory points and a new location is put into play with all-new obstacles.

OTHER COOL FEATURES: The race of elephant-like aliens we saw a skeleton of in the first movie, modified battle suits that Ripley wore in "Aliens," mutated "monster" Aliens, good Predators willing to help the marines

DOOM

In the future, mankind will colonize Mars, bringing humankind to its destiny in space. There, science will create one of mankind's greatest achievements—the matter-transporter—enabling instantaneous travel...and inadvertently shattering the barriers between our reality and the dark realm of Hell, releasing the soulless creatures of the Netherworld. And the only thing that stands between the unleashed demons and the enslavement of the human race...is you.

SIDES TO PLAY: The marines and their no-good demons.

HOW TO WIN: Marines have to reach the matter-transporter the demons originated from, secure it for three turns and send a nuke through to toast the demons at their source. Demons find the matter-transporter that leads to earth, hold it for two turns and send themselves through, toasting us at our source.

SPECIAL CARDS: Marines: Battle armor, chain saws, BSG-9000 plasma cannon. The demons can place trap cards under areas to toast marines or scare Marines to the point of insanity, turning them on each other.

RULES OF ENGAGEMENT: Players take turns laying cards out in front of them forming a play-area of corridors, rooms and courtyards. Each side starts with a small number of demons/men, and each turn a "power chip" counter is put on each respective gateway, the more chips on a gateway, the larger the reinforcement that can come through.

OTHER COOL FEATURES: Marines can access computer networks to see what opponents have in their hands, introduce computer viruses to gateways to kill whatever gets "beamed" through, demons can animate dead marines to battle their ex-comrades, can bring in certain demons through the gateway face-down until they engage in combat.

TERMINATOR

The machings evolved on August 29, 1997. Accelerating beyond the wildest human imagination, Cyberdyne Systems' artificial intelligence, codenamed Skynet, advanced to a consciousness all its own and started a war with humanity that would last decades.

The year is now 2029. John Connor and his Human Resistance Movement battle Skynet and its robotic terminators on a field of bones and steel. The price for failure: human extinction.

SIDES TO PLAY: The Human Resistance or The Machines.

HOW TO WIN: The humans must infiltrate and destroy Skynet. The machines must travel back in time to assassinate Sarah Connor, the one woman linked to Skynet's potential destruction.

SPECIAL CARDS: Time travel allows a variety of weapons, from 9mm Uzis to phase-plasma rifles. Terminator machines include liquid-metal T-1000s and human-mimicking, endoskeleton-enhanced Model 101s.

RULES OF ENGAGEMENT: In a battle through time, the humans must break into Skynet's fortress in the present while defending Sarah Connor in the past. The machines send a specialized terminator to the past to hunt down Sarah Connor while engaging the humans in the present.

OTHER COOL FEATURES: Play Sarah or John Connor, Kyle Reese, "Arnold," Miles Dyson, Cyberdyne Systems, Liquid Nitrogen Tanker and Hydraulic Press cards



Terminator Endoskeleton

UNIVERSAL MONSTERS

Imagine a world where Dracula, Wolf Man, Frankenstein and all the creatures of darkness and mystery are real, and each has its own designs for mankind. But first they have to eliminate the competition...

SIDES TO PLAY: Undead (Dracula, the Mummy, etc.), Nature (Wolfman, Creature from the Black Lagoon, etc.), Science (Frankenstein clan, the Invisible Man, etc.) and the Aliens ("This Island Earth," "It Came from Outer Space," etc.)

HOW TO WIN: Simple: Just expose your opponent's existence to the rest of the world while making sure you keep yours a secret

ELRIC OF MELNIBONÉ

Wielding the dreaded soul-stealer Stormbringer, Elric, the deposed albino king of Melniboné, wanders the lands of the Young Kingdoms seeking adventure and salvation for his soul. Battling demons, mad sorcerers and his evil cousin Yrkoon (armed with Stormbringer's soul-sucking twin, Mournblade), Elric eventually finds himself in the heart of the conflict between Order and Chaos. A conflict, ultimately, only he can decide.

SIDES TO PLAY: The forces of Law, Chaos or Neutrality.

HOW TO WIN: Sway the tides of the universe to your alignment as you summon gods, elemental lords, animal deities and Melnibonians to your cause.

SPECIAL CARDS: Stormbringer, Mournblade, the legendary Ring of Kings, the Ship Which Sails Over Land and Sea, the Ruby Throne, the Vanishing Tower, Anoch and Xiomberg, Moonglam and Yrkoon.

CONAN

"Know, O Prince, that between the years when the oceans drank Atlantis and the gleaming cities, and the years of the rise of the sons of Atyas, there was an age undreamed of, when shining kingdoms lay spread across the world like blue mantles beneath the stars...Hither came Conan the Cimmerian, black-haired, sullen-eyed, sword in hand, a thief, a roaver, a slayer, with gigantic melancholies and gigantic mirth, to tread the jeweled thrones of the Earth under his sandled feet." —*The Nemesis Chronicles*

SIDES TO PLAY: You play a party of adventures and the creatures your opponents will encounter.

HOW TO WIN: Be the first player to complete the quest put before them.

JURASSIC PARK

Scientists resurrect prehistoric reptiles from the past by reweaving dinosaur blood trapped in amber and through the power of genetic engineering. To showcase the dinosaurs, a super amusement park is built on a remote South American island. It's a marvel of modern day science...until something goes wrong.

SIDES TO PLAY: Good scientists, evil scientists, carnivores or herbivores.

HOW TO WIN: Your goal: to wipe out the rest of the island. It's survival of the fittest—the last human or creature standing wins.

SPECIAL CARDS: The humans have a technological arsenal at their disposal—computers, all-terrain vehicles, electrical fences, heavy artillery, stun rods, troops and weaponry. The dinosaurs have teeth, claws and an appetite

SPECIAL CARDS: Wooden stakes, silver bullets, garlic and crosses prove just as effective as laser rifles, spaceships and android drones.

RULES OF ENGAGEMENT: Just sneak into your opponent's city and plant evidence in the form of a grisly murder, leaked government records or just leave the body of one of his defeated creatures to be discovered and make good your escape while he's revealed to the world.

OTHER COOL FEATURES: If two players are playing the same type of creature, combat shifts to a more ferocious all-out attack where keeping things secret takes a back seat to taking out your rival. Then try and pin the mess on some other guy.

RULES OF ENGAGEMENT: Rules fluctuate depending on whether Chaos or Law commands the world. Choose sorcery, diplomacy or battle to control the Young Kingdoms

OTHER COOL FEATURES: Play the most powerful cards in the game, Gods, or their mortal servants. Certain places grant access to the opportunities of dimensional travel. Use your Eternal Champion in all his different incarnations.



SPECIAL CARDS: Conan, Red Sonja, Thula Doom—heck, even time-displaced King Kull and Solomon Kane are along for the ride.

RULES OF ENGAGEMENT: Each player starts the game with a team of adventurers and two decks: a draw deck and a quest deck. The draw deck: where you draw your equipment, creatures and spells from. The quest deck: what you put your opponent through. On his turn you flip over the top card revealing where he is, and subsequent turns see you flipping over additional cards, moving him through different terrain, caverns, caves and temples in an attempt to reach whatever the final card, the culmination of the quest, is.

OTHER COOL FEATURES: Slow down your opponent by fogging him in, crush him with monsters or entomb him with a cave-in. Get ahead by taming wild horses to quicken your pace, gain valuable information at inns and hire mercenaries to join your cause.

RULES OF ENGAGEMENT: The scientists start off with an established strategic position, knowing where all the dinosaurs are located; as the game progresses, the dinosaurs can break free and surprise their captors. There's also a 45-minute time limit—aside from the "last man standing wins" rule, if a dinosaur pack gets off the island, they win; if a scientist group manages to get the amusement park operational, they win.

OTHER COOL FEATURES: Dilophosaurus ("Spitters") can pick off creatures outside their pen. Scientists can manipulate the defensive perimeter and track all creature movement—unless the power shuts down, the T-rex can take an anti-tank missile at 10 paces and still use a jeep as a roller blade.



BATTLESTAR GALACTICA

Leading a rag-tag fugitive fleet through the galaxy, one of the last remaining Battlestar ships, the *Galactica*, protects the remaining human refugees from the inhuman evil of the Cylon Empire.

Their goal: the birthplace of humanity, the mythical planet known as Earth.

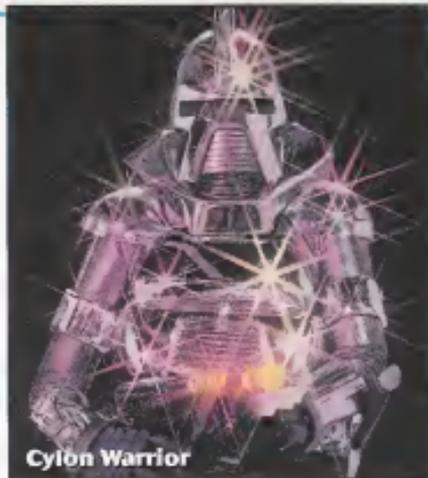
SIDES TO PLAY: The Colonial Fleet, the Cylon Empire or the Space Pirates.

HOW TO WIN: While mapping out uncharted space, be the first to reach Earth and establish an outpost there.

SPECIAL CARDS: The Battlestar's *Galactica* and Pegasus, Cylon mother ships, modified Colonial Vipers, Cylon Raiders and Space Pirate ships for special missions, *Galactica* officers Adama, Starbuck, Apollo and that craggy robot dog Motti.

RULES OF ENGAGEMENT: Battle opponents ship-to-ship in space dog fights or duke it out blaster to blaster on the surface of planets as you search for (and prevent your opponent from finding) paradise, the planet Earth.

OTHER COOL FEATURES: Rebuild Cylons to fight for the glory of the Cylon Empire or screw with 'em to fight against it. Create space anomalies like black holes, rips in time and quasars.



Cylon Warrior

GODZILLA

Massive, mutated creatures spawned by mankind's nuclear testing have risen from the four corners of the Earth. With Earth's governments blaming one another for the creation of the monstrosities,

mankind stands divided against nature gone awry and the invasion of evil time-traveling geneticists from Earth's future.

SIDES TO PLAY: Countries (the Americas, Europe, Asia), the monsters or the time travelers.

HOW TO WIN: Countries and time travelers when they have a beachhead at

every opponent's headquarters at the beginning of a turn. Monsters when all opponent's strongholds have been destroyed.

SPECIAL CARDS: Countries have laser-cannons, experimental combat jets and giant robots like Mecha Godzilla and Robot Kong. Monsters have eggs (that quickly grow to new monsters) and cards that force humans to view them as gods and worship them, turning against their comrades. Time travelers have neat spaceships, long-range striking weapons and their very own genetically engineered monsters.

RULES OF ENGAGEMENT: The battles take place in every major city on Earth as the governments must try and repel invaders protecting the cities that supply all their resources. Time travelers want to take control of the cities to replenish their tribe fuel supplies and the monsters just want to outdo each other in property damage.

OTHER COOL FEATURES: Countries can infiltrate the time travelers and learn future technology; time travelers can make special plays for additional turns and the monsters can cause natural disasters, wiping out everything in an area (including themselves).



Godzilla

AMBER

Amber, the one true world from which all others are but a reflection, holds the Pattern—the magical structure that shapes and defines the universe. Unfortunately, its ruling family—adventurous Corwin, Benedict, master of warfare, treacherous Eric, beautiful Fiona, enigmatic Brand—keep the courts in deamity as they challenge one another for their father's throne. And the dark forces of the Abyss are watching...and waiting.

SIDES TO PLAY: Each player represents a different member of the royal family of Amber.

HOW TO WIN: Control the throne by undermining your siblings' plans.

SPECIAL CARDS: Play any of the Amberites. Build a kingdom in Avalon or journey to the edge of the Abyss. All reality is at your disposal: the great castle Amber, the infinite number of Shadow universes, Shape Shifters amidst the Courts of Chaos, anything you can dream of.

RULES OF ENGAGEMENT: Using the power of the Pattern or the wildly chaotic magic of the Logrus, call allies to your side, send agents to slay your enemies or try to unravel the hidden agendas of the other Amberites. Through your personal Trump cards, contact any of your siblings and pull them aside for private discussions. At any time during the game, do the unthinkable—walk the Pattern—and redefine your game stats.

OTHER COOL FEATURES: World creation: confrontations take place within Shadow, on any world that you can imagine. Blank cards provided to design your own personal Trump cards to speak to other prospective allies away from the prying ears of the other players.

Amber editor Pat McClellan & Mike Smith lived really, really hard to fit movies into every CG in this feature, but not *Amber*.

CONTEST

InQuest Presents:

A Screamin' Contest!

Everyone knows that TSR is the be-all and end-all when it comes to roleplaying games. Heck, the company's so big that sometimes we forget that in addition to all those amazing games it produces, it also leads the league in great licensed merchandise.

So, in order to make sure you never forget that little fact, we're going to give away one whopper of a...

GRAND PRIZE



[on deck]

Reviewing
the latest
releases in
collectible
card games

Mythos

Most modern horror films are of the "splatter" variety—a fact that aficionados of older, moodier horror films lament. As a result, most modern horror games play to violence, gore and nerve-wrenching action rather than to the icy chill of a dark night, an empty house and a person alone but for the feeling of some otherworldly presence.

One old-fashioned setting continues to sell well, however: the vision of 1920s pulp-fiction author H.P. Lovecraft, whose mythos is embodied in the *Call of Cthulhu* roleplaying game from Chaosium. Now Chaosium veteran Charlie Krank has translated that mythos into a collectible card game.

To Krank's credit, the new format does justice to Lovecraft's writings.

Call of Cthulhu fans will likely remember other mythos game ventures such as Chaosium's *Arkham Horror* board game and Pagan Publishing's *Creatures & Cultists* board game. Both of these were humorous in a manic way: The first had a virtual parade of monsters through the streets of Arkham and the second had Mack truck attacks.

The *Mythos: Call of Cthulhu* CCG, however, is much truer to the original setting. This isn't to say that the game is stodgy, however. What keeps it just as much fun as these earlier games are its simplicity of play and its focus on building a story. Let me emphasize that point: The *Mythos* CCG is both easy to learn and full of drama.

Game play consists of turns collected into rounds of varying length. During each turn, one player performs one action, usually playing a single card from hand to table. In this manner, an investigator—the player's persona, represented by a double-sized card chosen at the game's beginning—travels from location to location in an unfolding story, gathering allies, artifacts, spells and tomes and "inadvertently" bringing monsters into play.

Players may pass rather than perform an action. (They may have to, if their hand is empty, for instance.) If two passes occur during one circuit of the table, the turn ends and a massive combat begins, with all monsters on the table doing battle among themselves. The survivors then go on to attack the investigators. Allies may defend their investigator friend, and usually die as a result. Damage to an investigator is taken as a reduction in sanity.

Once combat is over, players refresh their hands to 13 cards and begin turn play again. The game ends when any investigator's sanity drops to zero or (in the basic game) when one investigator has successfully played a story card or (in the campaign game) when one investigator has played 25 points' worth of story cards. (To play a story card legally, a player must have already brought into play all the card types listed on it.) Players then total their victory points from completed stories and add their investigator's current sanity. The high total wins the game.

Strangely enough, this turn sequence, while extremely simple, feels appropriately arcane during play. The details of hand size (13 cards), of travel between locations (often by walking) and of the cards themselves all combine to convey the otherworldly horror that is the Cthulhu mythos.

Unfortunately for this review, I cannot adequately comment upon the artwork, having played mock-up decks with limited graphics. The dozen pieces of color artwork that I have seen thus far range from adequate to strong, if not stunning; the graphic layout



the box

mythos™



Publisher: Chaosium

Designer: Charlie Krank

Genre: Horror

Set Size: 401 cards

Release: April 1996

Packaging: 60-card starter decks with a folded, double-sized investigator card, 13-card booster packs

Suggested Retail: \$8.95 per starter; \$2.95 per booster

* Review and rating based on play-test cards.

10 QUEST

ratings



FAIR POOR TOP NOTCH VERY GOOD OKAY WEAK

[breakdown]

mythos card description

- A. Card Name:** In this case, Marsh Refining Co., though what that has to do with a killer frog is beyond us.
- B. Attributes:** A particular quality of a card that affects how other cards can be played. For instance, since this is a location, names can be played there.
- C. Gate Symbol:** The gate swirl indicates monsters can be played at this location.
- D. Card Type:** Yep, you guessed it,

- it's a location. A finer location spot than the Marsh refineries? We don't think so.
- E. Region:** A bunch of locations in the same area make up a region; in this case, Innsmouth.
- F. Public Attributes:** What kind of place this is—the blue drop for water and the red house for a cemetery.
- G. Card Effect Explanation:** A fancy way of saying "card description."



of the cards frames the art without overwhelming it.

Players will certainly be happy to learn that the game design has breadth and depth. The mechanics are deceptively simple (one reading of the rules is sufficient to feel confident to play, with a second reading after the first game helping to clear up any questions), but the possible strategies are many.

And despite the fact that each player is essentially building a story alone, interaction among decks is such that each play of the same deck should be quite different. Designing a deck, then, is something like planning a novel, with your choice of characters and events to show up along the way. Playing that deck is like actually writing the novel, with all the sense of discovery that involves.

There are few negative things to be said about this product. Certainly, as with most CCGs, there will be some confusion about the effects of certain cards or rules. (For example, I wasn't sure for a while whether Direct Sunlight referred to a specific card or was just the effect of Day cards in general, and the play-test cards have a few confusing typos that I hope were cleared up before actual printing.) But these are minor problems, much simpler than those in the *Arkham Horror* board game, easily resolved by house rules and certain to be cleared up quickly by an official FAQ list. I have a few quibbles with the wording of the rule book as well, hardly worth mentioning. The point here is that I have to stretch to find anything to complain about. But at least you know I tried.

In terms of design, then, the game is excellent.

In this market, all too many products are rushed to print, relying upon a popular license to sell a game with poor or mediocre mechanics, or designed with little regard for what an audience expects of a particular genre. *Krank* and *Chaosium* are to be applauded for their efforts addressing collector's issues, gamer's issues and the ambiance of the Cthulhu genre in the *Mythos* CCG. Unless the art really turns out to suck (don't let me down here, guys), I cannot but give the game the highest marks. —Lester Smith

[the good]

- The *Mythos* CCG is easy to learn but also has a surprising amount of depth.
- Game play centers around construction of a story involving your choice of Cthulhu mythos investigators, and it evokes that story well.
- The ambience of the game is faithful to the vision of H.P. Lovecraft, reminiscent of many of his most famous stories.
- For the collector, the *Mythos* game adheres to the tenets of limited availability and high demand.

[the bad]

- Sorry, these just isn't much to complain about with this game, although the limited comb with art results to be seen.

[the ugly]

- The limited print run and high interest means that if you don't hurry to buy the game, you may not get the chance at all.
- The game design deserves to be called a classic, but unlike other classics, it will not be reprinted.



[on deck]

Reviewing
the latest
releases in
collectible
card games

Fantasy Adventures

Mayfair Games' *Fantasy Adventures* is a Frankenstein's monster of a game, a shambling ugly thing pieced together from parts of older games that were long ago discarded.

The premise of *Fantasy Adventures* will be familiar to anyone who went on one of the "dungeon crawls" for which early roleplaying games like *Dungeons & Dragons* were famous. In those games, the players would assemble a party of intrepid warriors, thieves and spell-casters and send them forth into a dungeon to gather treasure and gain "experience points." These rewards would only come after disarming traps and killing monsters placed there by another player, who acted as the "dungeon master."

In *Fantasy Adventures*, each player assumes the role of the "monster player" during his turn, setting up obstacles for the other players' heroes to navigate. If they succeed in overcoming them, the heroes are allowed to place weapons, armor and magical items on their characters—each with a "gold piece" value. The player whose party has the most valuable hoard at the end of the game is the winner.

FA borrows much of its mechanics from roleplaying games. The primary actions of the game—combat, trap-finding and the like—are resolved by comparing the roll of a six-sided die to a fixed value. It also adopts such D&D terminology as "wandering monster encounters" and "saves."

As the monster player, you draw the creatures and traps that make up each turn's obstacles from a shuffled encounter deck. As the hero player, you draw their armor, weapons and spells from this same deck. Most cards are marked by colors indicating an element. Red represents fire; blue, water; green, earth; and white, air. Many red spells inflict damage, blue spells often manipulate time, and so on.

The heroes themselves are drawn from a separate deck, the hero deck. Each character has a melee value to represent his general combat effectiveness. Some characters have two melee values separated by a slash; these can support other heroes while fighting. Some have the ability to find traps easily or cast spells of the appropriate color.

All players begin the game with eight heroes in play, selected from a randomly drawn hand of 10. These are placed in two rows of four. The heroes in the front rank bear the brunt of the assaults; only flying creatures may attack those in the back rows. Characters with a support value can only aid the heroes to their left or right. Placing heroes is the aspect of the game that involves the most strategy, since it's entirely under the player's control.

Each turn, the monster player creates the encounter stack or stacks for the other players. Unfortunately, due to the limited scope of the game, all the encounters tend to be the same:

1. **Find the Trap.** If there is one, the monster player must tell the hero player in advance. Heroes with the trap ability can defuse the trap on a roll of four or less; all others must roll a one or a two. Failure to do so means the trap may snatch an



[the box]

Fantasy adventures



Publisher: Mayfair Games

Genre: Fantasy

Set Size: 450 cards

Release: January 1996

Packaging: Starter sets of 100 fixed cards;
booster packs of 15 cards

Suggested Retail: \$15 per starter set,
\$2.95 per booster pack

[ratings]



THE RISE



TOP NOTCH



VERY GOOD



OKAY



WEAK



POOR

breakdown

Fantasy adventures card description

- A. Name:** The name of the card in this game, largely irrelevant.
- B. Melee Value:** The number in the left-hand corner shows the hero's skill in combat. Roll this value or less on a six-sided die and the character hits.
- C. Spell-Casting Ability:** The snow globe shows that the character is capable of casting spells. It's red, which means that the hero can cast red spells at full effect. He can also cast spells of other colors, but they may fail.
- D. Art:** Pretty pictures, mostly old book covers.
- E. Special Abilities:** Either

flower text or a nifty trick the card can do. This hero can cast a fireball once per turn, defeating a monster on a roll of one.

F. GP Value: The relative worth of a card in "gold pieces," the system's chosen power yardstick. Your hero deck may not contain more than 8,000 GP's worth of cards.

G. Element: The shopkeeper squiggle next to the GP Value is meant to represent a theme and shows that the card is allied to the element of fire. Whether the elemental alliance of a card is important or not will be explained in the special abilities box.



item or defeat a character. (*Fantasy Adventures* uses "defeated" instead of "dead.")

2. Check for Surprise. The monster player rolls a six-sided die and can choose any monster in the stack to attack a hero in single combat before the rest of the party can aid him.

3. Fight the Beasties. The encounter stack is mostly creatures, but their power is strictly limited. During the first game turn, the total melee value of the monsters in the stack can't exceed nine. This is to give the heroes, who haven't yet loaded themselves with magical doodads, a fighting chance. The total rises each game turn, to a maximum of 18. Ranged attacks (like bows) take effect first, then hand-to-hand attacks, then spells and creature abilities. Combat continues until one side is completely defeated.

If at any point during the encounter one of the heroes bites the dust... I mean, is defeated, the hero player may choose to retreat. This ends the encounter prematurely, and the rest of the cards in the stack are discarded. As a penalty for such abject cowardice, the retreating party must choose an item to be discarded from play. If the party has no items, one of the heroes must be discarded instead. "Sorry, Bob, but you're slowing the party down."

If the hero player defeats all the obstacles in the stack without fleeing in abject terror first, he can assign any of the items in his hand to any of his heroes in play.

If he does retreat, only one item in his hand can be placed. The next encounter stack is then resolved. If there is none, the mantle of monster player passes to the next person.

At present, this cycle of kill and loot is all there is to the game. After each player has had a turn as the monster player, the turn ends. After four turns, the game ends. Players count up the value of their cards in play, and whoever has the most "gold pieces" on their cards in play is the winner. This imposed time limit makes the games mercifully short but also prevents long-term strategy.

Fantasy Adventures has another problem. In a good game, the players (as in *Magic*) or their representatives (the heroes in *OverPower*) are directly fighting one another, and can affect each other. In *Fantasy Adventures*, the parties may as well be on different continents, which makes the game feel like a series of solitaire games played side by side. This is not why I gather my friends together.

Fantasy Adventures attempts to combine RPGs and card games, and fails dramatically. Worse yet, they have already announced plans for expansion sets based on the works of such acclaimed fantasy authors as Mercedes Lackey and Robert Jordan. Seeing the detailed worlds of such imaginative authors squeezed into such a lackluster game system makes me want to weep.—Jason Schneiderman

[the good]

- He might lose but it's, it's still not Super Duper!

[the bad]

- You'll feel like you're playing alone.
- The art is as recycled as the ideas.
- Characters available in the starter deck don't give you any sense of uniqueness and individuality; they're all generic, except for the colors. The races—which have some feel, but not enough—are difficult to find, coming only on a starter deck.

[the ugly]

- The game comes with two tiny dice that fall out of the box and roll under your furniture the instant you open the flap.
- There are two sets of instructions. There's the rule book, which tells you what you need to know to play the game. Then there's the help book, which gives you a sample game, a poorly written story that oversteeds to the sample game and a sales pitch for a "preferred outcomes" club. Should any card game have 70 pages of pre-printed rules material?



INQUEST

profile

RICHARD KANE-FERGUSON



By **Chapaine Brunse**

VITAL STATS RICHARD KANE-FERGUSON

Fantasy artist Richard Kane-Ferguson is just about as down-to-earth as you can get. He lives on the family farm in upstate N.Y. "My grandfather raised thoroughbreds," he says. "Right now I just have the usual cats and dogs and small animals. When I need a break from painting, it's good to get outside and work around the farm."

Like the heroes created by his favorite writers—classic fantasy authors like Edgar Rice Burroughs and Michael Moorcock—Kane-Ferguson is also an adventurer. Before settling down to his art, he spent several years traveling around the country working various jobs, "mostly construction."

He made his first professional sale in 1987, when Eternity Comics bought a character called *Carnage* from him. On his own, the artist has explored Celtic and American Indian motifs in his studio art.

"The weirdest time I ever had was when I was doing a comic called *Xenya* for Sanctuary Press. The schedule was very tight and I was working full-out. By the end of the project I looked just like the Mad Monk featured in the story."

The big break came in 1993 when Wizards of the Coast and White Wolf hired him to work on *Magic: The Gathering and Ravnica*, respectively. Since then, Kane-Ferguson has been a full-

time artist, having also worked on Last Unicorn's Heresy-CCG.

"It's been a completely good experience," says the artist. "The companies encourage creative freedom, and the people are very professional and exciting to work with."

His most recent commissions include several book covers for White Wolf. "It's a real kick to walk into a bookstore and see your work right out there on the shelf."

Kane-Ferguson cites "all the usual guys" as artistic influences: the pre-Raphaelites, N.C. Wyeth, Arthur Rackham. "The older styles have an archaic quality that I think really lends itself to fantasy art. A lot of people talk about updating things by using more current styles. But if you make things too contemporary, you lose the magic. You need to look at older artists' work. You have to maintain that mythic quality."

So what's ahead? "I'm finishing up a comic that will be out later this year," Kane-Ferguson notes. "I can't say much about it, but I really enjoy the creative control I have with it, writing as well as illustrating." In the future, the artist plans to continue working on fantasy art, "but I'd also like to get back into the fine arts. I haven't had any time for that lately, and I want to keep growing as an artist."

Favorite work of your own...

I don't really have a favorite. I try to focus on the current piece, and when that's done, the next piece after that. I want each new piece to be better than the last.

Favorite work by another artist...

Michelangelo's *Sistine Chapel*. Every time I see a picture of it, I find something new.

The person you'd most like to meet...

Alexander the Great. I'd love to walk up to him and say, "So, Al, how's that Persian conquest coming along?"

Favorite toy as a kid...

Action Jackson: He was about 13 inches tall and fully flexible. He could do just about anything.

Things you collect...

My family is in the antique business, so my house is full of period furniture and old weapons, cavalry sabers, samurai swords, things like that.

Favorite pastime or hobby...

I love to travel. I've been all over the U.S. and Mexico and Canada. Right now, I'm looking forward to my first trip to Europe this summer.

Favorite television show...

I don't get to watch too much TV, but I like the National Geographic specials. They're always interesting, and they go to some great places.

Best Halloween costume you ever wore...

Captain America! I was in fourth grade. My mom made the suit and I made the shield. I looked great!

Best good book you read...

Raptor, by Gary Jennings. I like just about anything that's action/adventure.

Favorite fantasy character...

Edgar Rice Burroughs' Tarzan. I must have read every one of those books when I was growing up.

Person who would play you in a movie...

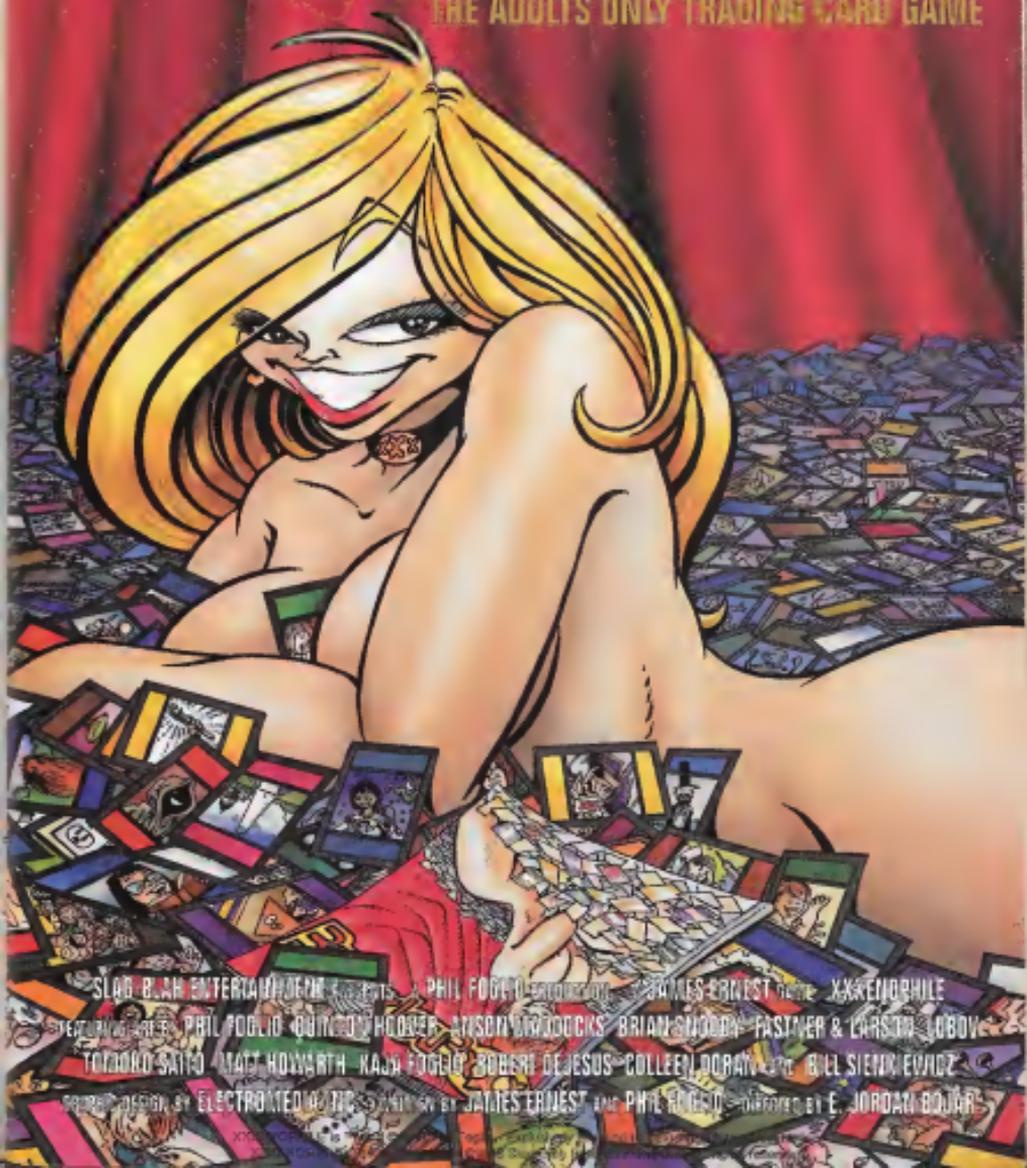
Definitely Joe Piscopo. I look just like him!

Favorite musical performer...

I've been listening to Thelma Houston lately. I like a lot of different things, but classical and jazz work best when I'm painting, because they're nonverbal.

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Killer Decks Revisited

**The best of InQuest's first-year
Magic tournament decks**

They keep changing the rules on us. As soon as we get a Magic Killer Deck all primed for the mag, them fickle folks over at the Duelists' Convocation start banning, unbanning and restricting cards. Heck, even whole expansions got eliminated from Type II tourneys.

So whatta we do? We dig up the last year's worth of decks from our monthly "Killer Decks" column, redesign 'em so they're all nice and tournament legal, then pit them against one another to separate the men from the boys.

After weeks of play testing, four stood head and shoulders above the rest, with the most powerful from the original line-up proving to be the most powerful still.



By Pat McCallum
and Michael Searle

The Crusaders

Winner!

Original deck design by Michael Searle ["Killer Decks," *InQuest* #3]

This deck all started from the notion that it was impossible to build a single-color tournament deck. You certainly can do it, but the deck just might be susceptible to lots of things. For instance, after *Ice Age*, the old "Crusaders" deck would've taken a severe licking from *Anarchy*, but since then, it's been retooled to include artifacts as a "second color." No longer will you fall prey to constant white hosing, and you'll still be able to enjoy running rampant with all those weenies...

Deck Tips

• **White Can Do Everything.** If you're going to build a single-color deck, white's a good choice. It's the big kid on the block. *Armageddon* provides mega-land destruction. It has great creature selection (*Serra Angel*), great creature enhancements (*Spirit Link*) and great creature elimination (*Swords to Plowshares*). Not to mention *Disenchant*, the best all-purpose spell in the game.

• **Sounding the Charge.** Weenies always need to strike quickly, and this deck's no exception. *Savannah Lions* are one of the premier first-turn weenies, with *Tundra Wolves* and *Brass Men* a strong complement. Follow them up quickly with *Pegasus*, *White Knights* and a tougher artifact creature.

• **The Crusades.** The sooner you can get your creature enhancers out the better. Drop a few *Crusades*—or for that matter, *Angelic Voices*—and little ones'll become giants. You'll only need two or three to become an effective fighting force. If you pull more, hold them in case a nasty *Tranquility* comes your way and clears the board of enchantments.

• **Versatile Defense.** Let's see, you've got *Swords to Plowshares* and *Spirit Link* for slowing down the enemy horde, *Strip Mines* for tempering your opponent's land production, *Reverse Damages* to turn assaults into boons, and *Disenchants* to pick off opposing artifacts and enchantments. And that's

not even counting *Balance*.

• **Balancing the Scales.** The great equalizer: *Balance*. Your opponent's got better creatures than you? Block with all of yours, killing them off, then cast *Balance* on your turn and BANG—he's left with zippo. Use it as a white *Mind Twist*—if you can get rid of all your cards in the process of casting *Balance*, your opponent's cards'll be sucked to the graveyard too. Of course, the classic approach is to sandbag—wait until your opponent builds up, especially land, defend yourself with as minimum expenditure as possible (try to play with just two lands) and then *Balance*, putting the fear of the Lord into his pants.

• **Sneaky Creatures.** A bunch of guys have abilities to keep in mind. *Amrou Kithkin*'s ability to slip past creatures greater than one power becomes a serious hassle once you start dropping down *Crusades*. The *Blinking Spirit* dodges killing blows like a mongoose-cobra dance. The *Mesa Pegasus* and the *Pikemen* have banding which comes in handy and'll keep your lil' guys alive. *White Knights* have first strike and protection from black. The *Witch Hunter* can throw opposing creatures back into your opponent's hand. The list is pretty extensive.

• **Sideboard.** Against the appropriate colors, you'll want to swap in the corresponding *Circles of Protection* and color hosers. *Energy Storm* makes a particularly good defense against direct damage and overruns by flying marauders. Throw in the extra *Land Tax* against land-destruction or discard decks. Finally, the extra *Wrath of God* helps to provide those retaliatory strikes against giant creatures, after which you'll be able to bounce back fairly quickly with fast-moving weenies.

WHITE

Creatures

- 1 *Amrou Kithkin*
- 1 *Blinking Spirit*
- 1 *Ironclaw Scout*
- 3 *Mesa Pegasus*
- 1 *Pikemen*
- 3 *Savannah Lions*
- 2 *Serra Angels*
- 2 *Tundra Wolves*
- 2 *White Knights*
- 1 *Witch Hunter*

Spells

- 1 *Angelic Voices*
- 1 *Balance*
- 3 *Crusades*
- 3 *Disenchants*
- 1 *Land Tax*
- 2 *Reverse Damages*
- 1 *Spirit Link*
- 3 *Swords to Plowshares*
- 2 *Wraths of God*

Lands

- 17 Plains
- 3 *Strip Mines*

Artifacts

- 1 *Brass Man*
- 1 *Clockwork Swarm*
- 2 *Dragon Engines*
- 1 *Key Manipulator*
- 1 *Soldieri Galien*
- 1 *Soldieri Simulacrum*
- 1 *Yafien Soldier*

Sideboard

- 2 *Circles of Protection: Artifact*
- 2 *Circles of Protection: Black*
- 2 *Circles of Protection: Green*
- 2 *Circles of Protection: Red*
- 1 *Conversion*
- 1 *Drought*
- 2 *Energy Storms*
- 1 *Kanna*
- 1 *Land Tax*
- 1 *Wrath of God*



The Rack

Original deck design by Douglas Goldstein ["Killer Decks" card, *InQuest* #3]

Runner-Up

Originally four colors, the restriction of dual lands in Type II tournaments shook this deck up quite a bit. Out completely was blue, the aforementioned dual lands, Mind Twist and them fancy-schmancy Moxes.

What it still does is prevent your opponent from casting spells. By ripping the cards from his hands or slowing him up by forcing him to hold cards or face the Racks, your opponent will face an attack from three fronts: discard- and damage-inducing creatures, multiple Racks and a double clip of Lightning Bolts.

Deck Lists

• **Self-Serve.** The main goal of this deck is to yank cards outta your opponent's hands. That being the case, go for the Hymns to Tourach at every opportunity. Got a swamp and a Dark Ritual on the first turn and can't decide between a Hymn or a Specter? Go for the Hymn. Heck, even if you take a point of mana burn, it's worth it.

• **Speaking of Hymns to Tourach.** Knowing when to play this card can make it super-effective. Got a Disrupting Scepter or Abyssal Specter out? Have them nail your opponent first, forcing him to discard a card of his choice, obviously his least-desirable card. Then zap 'em with the Hymn. With fewer cards in his hand, the odds just went up that you'll pull two clutch cards!

• **Hey, Nice Racks.** Not quite as cheery as the Vice, but the Racks are up there. (It's much more difficult to create a Rack deck than a Vice one. Hell, a monkey and a box of boosters could make a Vice deck.) Not too much strategy here, just put as many of these guys out and let your card-eliminators do their thing.

• **Them White Cards.** Not too much white in this deck, but the four that are, are clutch. The only way you can handle any artifacts or enchantments cast are with the three Desendants, so hold 'em for something valuable. Balance, one of the best cards in the game, can be used any number of different ways from eviling out an out-of-

control weenie deck that got the jump on you to a land-destruction fiend who's got you on the ropes. In this deck it takes on one more use: if you pull Balance, have some Racks out and can empty your hand, go for it, then cast Balance. Bam, instant white Mind Twist!

• **Ben Franklin's Legacy.** Yup, there's a whole mess of direct damage lurking in this deck, but it's primarily for the speed-creature decks that are showing up more frequently at tournaments these days. Since the only creatures you have are mostly 2/2 IT! guys, you'll have trouble with those second-turn Erhnam Djinns that are bound to pop up. That's where a well placed Bolt can finish the job. And hey, don't hesitate to point one your opponent's way if he's sucking wind. Not terribly polite, but effective.

• **Can I Interest You in Some Florida Real Estate?** 99% of the time, you're best off by dropping a swamp on your first turn. If you draw a Hymn to Tourach on your second turn, drop a second swamp and BAM, you're ready to cast. Your creatures need two black to be cast, so the sooner you have 'em, the sooner you'll have your creature. Unless you have to, avoid using the Sulfurous Springs for colored mana or the City of Brass; they're great, but they bite.

• **Sideboard (or How to Make This Deck More Annoying).** Stand tall against other discard decks or land-destruction decks with Land Tax, take direct damage on somebody else's chin with Simulacrum, step over COPs with Ghostly Flame, put your foot in a permission deck's ass with Pyroblast and Curse of Marit Lage, and while Gloom may give you a minor headache due to your handful of white cards, it'll make a primarily white deck cry like a little girl.

BLACK

Creatures

- 4 Abyssal Specters
- 4 Hypnotic Specters
- 2 Mindslab Thralls

Spells

- 4 Dark Rituals
- 4 Hymns to Tourach
- 1 Mind Warp

RED

Spells

- 4 Lightning Bolts
- 4 Incinerates

WHITE

Spells

- 3 Desendants
- 1 Balance

Land

- 4 Cities of Brass
- 4 Sulfurous Springs
- 1 Strip Mine
- 10 Swamps
- 2 Plains
- 1 Mountain

Artifacts

- 4 Racks
- 2 Disrupting Scepters
- 1 Cursed Rack
- 1 Zeren Orb

Sideboard

- 2 Land Taxes
- 1 Ghostly Flame
- 3 Simulacrums
- 4 Pyroblasts
- 1 Desendant
- 2 Glooms
- 2 Curses of Marit Lage



Bayou Lightning

Third Place

Original deck design by Michael Searle ["Killer Decks," *InQuest* #1]

"To beat the Moxes" was the whole reason Bayou Lightning was built in the first place. Speed, speed and more speed, as the deck provided lots of quick mana from creatures, artifact sources and Dark Rituals. Bayou Lightning's gone through significant changes—Birds of Paradise replaced the original concept cards for the deck, the Elves of Deep Shadow, high-powered cards like Berserk and Juzam Djinn were removed—but the basic gist of using mana from every direction to bring out big creatures, still takes any tournament deck to task.

Deck Tips

• **Creation Mana.** The deck's basic framework is one-casting-cost green creatures that can generate black and green mana. Virtually every turn, you're putting out a land and some other source of mana, whether it be a Llanowar or a Fellwar Stone, which adds up to a lot in a short amount of time.

• **Fast and Furious.** Put the pressure on as early as possible. Your best bet is to strike hard and fast with your creatures. On average, by the third turn you'll see one of your big bad boys. It's even possible to summon first-turn nightmares like the Sengir Vampire or the Doreler if you pull a swamp and a pair of Dark Rituals.

• **The L1's Guys.** Just 'cause they're 1/1s doesn't mean they're worthless. If you've got enough mana going, attack in force, adding your weenies to the war party. Inevitably, your opponent'll be forced to block your big guns and let your weenies slip through. Wham! That's when you hammer him with a well placed Giant Growth or a hefty Fanatical FEVER and drive another nail in his coffin.

• **The All-Purpose Card.** Desert Twister. Sure, it costs an arm and a leg, but it can destroy any card on the board. Save it for particular nuisances like an Icy Manipulator, a Maze of Ith or a Royal Assassin. Remember, too, it's your only initial defense against enchantments.

• **Land Destruction.** Though there are no direct cards to counter land destruction, Bayou Lightning is quick and needs only a single Forest to be on its way. Your 10 mana creatures, four Dark Rituals and two artifact sources should be enough to operate for short periods of time without land. Heck, you might win a game or two even with an opening Mulligan (though we recommend drawing a new hand).

• **Direct Damage.** The best way to deal with Lava Bursts and Fireballs is to put the heat on yourself. Send your creatures in fast and furious and watch the fireworks train on your minions instead of you. Have patience—eventually his damage will run out and creatures will start slipping through. In a pinch, hold that Simulacrum for a massive blow and channel it off to one of your M1 critters.

• **Creature Elimination.** For the most part, you won't have to worry about your opponent's creatures—yours should be bigger anyway. If you do, a timely Giant Growth should wipe the numbers in your favor. Hurricanes work wonders on clearing out the aggravating flyers—just don't forget about your mana beds.

• **Sideboard.** First, the color hosers. Use Deathgrip and Lifeforce to prevent black and green players from casting important cards. Gloom will shut down white, while Tsunamis, if played carefully, will wipe out a blue player's islands. If you're having trouble against artifacts, swap in some Crumbles. Same goes for enchantments—swap in Tranquillities to wipe 'em clean. Direct damage a little too hot to handle? Get more of those Simulacrum in your hands.

GREEN

Creatures

- 1 Antenna Willow
- 3 Birds of Paradise
- 3 Erkenan Djinn
- 1 Hungry Mist
- 4 Llanowar Elves
- 1 Spectral Bears
- 3 Tinder Walls

Spells

- 2 Desert Twisters
- 1 Fanatical FEVER
- 4 Giant Growths
- 2 Hurricanes

BLACK

Creatures

- 2 Dorelers
- 1 Hypnotic Specter
- 2 Sengir Vampires
- 1 Sorceress Queen

Spells

- 4 Dark Rituals
- 1 Simulacrum

Artifacts

- 2 Fellwar Stones
- 1 Icy Manipulator
- 2 Solvent Simulacrum

Land

- 1 City of Brass
- 10 Forests
- 2 Strip Mines
- 7 Swamps

Sideboard

- 3 Crumbles
- 2 Deathgrips
- 2 Gleans
- 2 Lifeforces
- 2 Simulacrum
- 2 Tranquillities
- 2 Tsunamis



Wrath of Titania

Original deck design by Jeff Hannes ["Killer Decks," *InQuest* #7]

Fourth Place

Out of all the decks reconstructed for this feature, this one saw the biggest overhaul. It really goes to show how the updated banned/restricted list and the exclusion of any set older than *Fallen Empires* strongly alters the atmosphere of Type III tournament play. You may not be able to play some of the older expensive cards, but it makes the tournaments a much more even and enjoyable playing environment. Any way, enough with the sermon.

This deck can blindsides an opponent in one shot, leaving his jaw on the table as you clear the board of everything but your horde of creatures. How? Just load up on the handy-dandy artifacts that will protect you during early game play, then BAM, Wrath of God all creatures off the board, mosh all lands with an Armageddon and drop a Titania's Song, turning all your "harmless" artifacts into a mechanical army that would make James Cameron proud.

Deck Tips

• "Them's a Lot of Artifacts," indeed. With about 20 artifacts in this deck, it does seem a little artifact heavy. But these pieces of machinery serve a dual role. First, they keep your opponent from causing too much mischief. Fellowar Stones and Mana Vaults will keep things on an even keel with speed decks, Shield of the Ages and Pentagram of the Ages will protect you from direct damage and big critters, Nevinyrral's Disk will bring a losing game back to square one, and the Icy Manipulators...well, these are just super useful. From tapping your opponent's mana on his upkeep, shutting down irritating artifacts or keeping heavy-duty creatures at bay, the Icy is still one of the best, most versatile cards in the game. Just pour out your artifacts fast and furious...and wait.

• "Titania's What?" Odds are most players won't be expecting Titania's Song to pop up. It's a seldom-played green enchantment that strips all artifacts of their abilities and transforms them into artifact creatures with power/toughness equal to their casting cost.

If you're playing against a creature deck, cast Wrath of God first. Follow with the Song, and watch your seemingly innocent artifacts pull a page from the Transformers Handbook and metamorphosize into 4/4 monsters in the blink of an eye. "But what if my opponent's playing artifacts too?" Not to worry. Odds are he won't be playing as many as you, but if he's got a bunch out, hey, that's what the Disenchants and Lightning Bolts are for. Now you gotta go for the lock...

• "Hey... Where'd My Mana Go?" Wrath of God will clear the board of all creatures. Titania's Song will eradicate all artifact abilities. Now you gotta put the last nail in your opponent's coffin by destroying all land in the game. Think of it: the only creatures left standing are those in your recently drafted artifact army, mana-producing artifacts no longer work and if you blow up his land, the show's over. By the time he begins to recoup, you'll be well on your way to the finals.

• Sideboard or "Hey, is that a COP: Artifact?" Unless you're playing a colossally stupid person, your opponent will be ready for that M Titania's Song trick again. But, seeing as how this deck is pretty single-minded, it'll be a challenge to overcome the unpleasanties that'll be shuffled into your opponent's deck. Your best bet is to slow him up with heavy color-hosers like Pyroblast, Tsunami, Energy Storm and Drought. Stymlie land-destruction/discard decks with Land Tax and avoid megafireball and quadruple-Giant Growned critters with Reverse Damage.

Indulge critics for *McGowan* & *Mike Siano* as both *Armadillos* and *A.Y.*, both play they sleep at night and they work of day.

WHITE

Spells

- 1 Balance
- 3 Wreaths of God
- 4 Disenchants
- 4 Armageddons

GREEN

Spells

- 4 Titania's Songs

RED

Spells

- 4 Lightning Bolts

Artifacts

- 4 Icy Manipulators
- 4 Fellowar Stones
- 2 Mana Vaults
- 2 Wheelstones
- 1 Shield of the Ages
- 1 Pentagram of the Ages
- 1 Time Bomb
- 1 Nevinyrral's Disk
- 1 Black Vise
- 1 Ivory Tower

Land

- 6 Plains
- 1 City of Brass
- 4 Mishra's Factories
- 4 Strip Mines
- 4 Korpenlor Forests
- 4 Brushlands

Sideboard

- 2 Land Taxes
- 4 Pyroblasts
- 3 Reverse Damages
- 2 Tsunamis
- 2 Energy Storms
- 2 Droughts



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MICHAEL WHELAN

The 11-time Hugo Award winner reflects upon an upcoming sabbatical, a bleak future and how painting became inevitable.

It's likely you won't be seeing any new works from acclaimed science fiction and fantasy artist Michael Whelan for at least a year.

Whelan, who has won the World Science Fiction Convention's Hugo Award for Best Artist more times than any other illustrator, plans to take a sabbatical from his professional career in order to devote more time to his personal projects. Legions of fans who enjoy Whelan's art, whether they discovered it on book or CD covers or the *Magic's* elusive Malathi Dragon card, are sure to miss him.

Whelan has received critical and popular praise for his work on Michael Moorcock's *Etric* novels, Anne McCaffrey's *Pern* books and Isaac Asimov's *Foundation* trilogy, to name a few. His paintings have been collected in three books (*Wanderworks*, The Denning Company, 1978; *Works of Wonder*, Del Rey, 1987; and *The Art of Michael Whelan*, Bantam Books, 1993) and two sets of trading cards (*Adventures in Fantasy and Other Worlds*, both by Comic Images, 1993 and 1995, respectively).

Soft-spoken and friendly, Whelan is an optimist at heart, but his voice was tinged with a hint of sadness during the following interview, audible even through his occasional laughter. Whelan has begun to feel the weight of a world that has, in his opinion, moved too quickly in the wrong directions. He seems to have spent the last few years of his career driven by a sense of stic discipline—not surprising, perhaps, for a man who committed himself to attaining a black belt in *kempo* before he reached 30...and succeeded.

Whelan currently lives in rural Connecticut with his wife Audrey and their 15-year-old daughter Alexa and son Adrian. *Audrey* owns and operates the Glass Onion Gallery, which she launched in response to people's requests for prints and posters of her husband's work.

Cover painting for *Josef Vespala: The Alchemist's Dream*

By Jack Skrip

MELAN

Vital Stats

Birth: June 29, 1950, in Culver City, Calif.

Occupation: Artist

Base of Operations: Danbury, Conn.

Career Highlights: "The major thing for me was winning the Hugo Award for Best Artist 11 times."



In August of 1985, you announced that you'd be taking a two-year sabbatical from professional art. What prompted that decision?

It's been at least a decade in preparation. I have a need to find more personal relevance in the work I've been doing. When you toil for hours on end, it's difficult to maintain a commitment to a piece unless you believe in it. The natural human response is to look for new horizons.

I'm not saying I won't be doing illustration at all. Rather, I want to set aside one-and-a-half to two years for my personal work. I've got a couple of file drawers of projects waiting to be developed, and I have a sense now after 20 years of doing this that if I don't start now, I'll never get it done.

So how has the first year of your sabbatical been for you?

Actually, I'm working on a book cover even as I'm talking to you. It's taken me this long to finish all of the work I've promised people. Then I've got to clean up my studio and get back to gallery work.

My gallery works are large works, as much as 4 feet by 4 feet, dealing with my own personal symbols. I do them for me, with no other concern than pleasing myself. Some have ended up as book or album covers, but that's not their primary purpose. In my personal work, I explore events and influences in my life, personal and meta-physical ideas. I want them to reach people on the level of subjective feeling, to take them conceptually where I want them to go.

Where do your personal projects take you that your professional work doesn't?

Some of my personal paintings are acts of escaping, others are acts of reflection which tend to be very negative and bleak. I'm very unhappy with the world today, which is the main driving force behind my wanting to devote more time to my personal work.

It's hard for me to watch optimistic science fiction like "Star Trek" without my lips curling in mockery. I say, "Yeah, sure." That's my response because I don't think that's what will happen.

Contemporary life seems to be about asking "What's in it for me?" It's part of the "Me Decade," the desire for immediate satisfaction. We've lost our sense of working toward long term goals.

It's affected my work profoundly, making it harder for me to do illustrations for science fiction, which takes a utopian view of the future.

So much of your career, though, has involved producing very positive, optimistic images of the future.

My father worked in the aerospace industry, so science fiction was always around the house. Nothing captivated my interest more than traveling into outer space and the prospects that lie there.

I remember my father taking me out on many nights to watch the Echo satellite. It was fascinating to see this thing, just a dot of light from the Earth, moving across the sky. It's inconceivable to me that the country would turn its back and become so self-centered—slash the space budget and retreat from the sense of exploration and discovery so evident in the 1950s.

What exactly did your father do?

I don't know. It was always secret. He was never able to tell us. His title was "research engineer"—intentionally nondescript. We moved on

the average of every year-and-a-half to be near where he was working, mostly in California, from El Centro to San Francisco.

We were usually close to either Lockheed Aircraft or Vandenberg Air Force Base. Both locations were involved with the Atlas Agena project, which was all about launching spy satellites, so he probably had something to do with that. We were seeing missiles going off all of the time.

So your father, or at least his work, had a strong influence on you in your youth.

There's nothing like waking up at 3 in the morning because your bed is rolling around the room because a Titan 3C rocket was going up. There was a real sense of science and progress. Looking back, it seems inevitable I became who I am.

Can you remember when all of this imagery of science and progress began to affect you, to shape your actions and the direction of your life?

When I was 5, I got into trouble or something and wanted to run away. My mom came out to the backyard to see what I was doing, and I told her I was building a spaceship to go to Mars.

When did you start drawing spaceships instead of building them?

I started drawing scenes from movies that I'd seen—science fiction and fantasy—from early on. I don't exactly recall when.

I remember during one move,



ABOVE: *Passage: The Red Step* helped Whelan escape a period of depression.

OPPOSITE: *Destroying Angel*, the cover to 1982's *Year's Best Horror Stories*

when I was about 8, my dad turned over a coffee table in the living room and there was this spaceship control panel I had drawn on the underside of the tabletop. In all the movies I'd seen, the astronauts were always on their backs facing up at the controls and viewscreens, so I had crawled under the table on my back and drew the screen and stuff.

As a child growing up in the '50s, what influenced your drawings?

There was the "Tom Corbett, Space Cadet" television series and movies like "War of the Worlds" and "The Day the Earth Stood Still." I was really into Japanese films like "The Mysterians," "The H Man" and "Godzilla." Mostly, though, it was the overall atmosphere of growing up in a time when scientific progress made going to Mars and such seem possible.

What about other artists as influences?

I wasn't really conscious of artists' names until I was a teenager. In retrospect, Ed Emshwiller, Richard Powers and Kelly Freas [all popular fantasy and science fiction illustrators of

the 1960s] all were influencing me without me knowing their names. Chelsey Bonestell's illustrations for Willy Ley's collectable books of speculations on future life were important to me. I was particularly struck by a painting of an A-bomb explosion Bonestell did for a magazine—*Life*, I think.

What was your early work like?

Much of it was attempts to visualize scenes from books and magazines I was reading. When I was around 14, Warren came out with *Eerie* and *Creepy*. I did a watercolor of

Cousin Eerie. I didn't start working in oils until I was 15 or so, and I found it somewhat clumsy.

How did you get into illustration as a career?

In August of 1974, I sent 12 slides of my work to Donald Wollheim of DAW books. He contacted me later that month, and in September I moved to New Jersey and started doing work for him.

My first job for DAW was a cover for a Lin Carter book. I did a terrible job. I choked up and ended up producing a painting that wasn't like anything I'd ever done...or ever have since. Luckily, they liked it. I also began doing covers for DAW's *Year's Best Horror Stories* series.

I lived in Jersey for about three months, then moved to Connecticut.

When did you actually go professional?

[Laughs] Immediately. In the fall of 1974, I had some pieces exhibited at the World Science Fiction Convention in Washington, D.C. The person who took my work there for me set it up in the professional section rather than the amateur section. Then one of my paintings, *Outbound*, won first place in the professional science fiction art category.

I understand you had some early contacts with a few genre celebrities. How did this help your career?

At a convention, I met [famed science fiction writer] Harlan Ellison and [noted comic book artist] Neal Adams. Ellison convinced the art director of *Golfery* magazine to hire me to do the illustration for Ellison's short story "Croatoan." I did it in oils, which I still found difficult because of drying time and the pace of the work. Gradually, I switched over to acrylics.

Adams arranged my first meeting with Ace, which resulted in basically doubling my income. Working for both DAW and Ace, I was able to play each company off of the other.

Adams also arranged an interview for me with Marvel Comics. They bought three paintings from me for their early forays into Warrenesque publications. But they kept calling me and asking for more and more changes to them... Overall, it was a really bad experience.

Every year since then, I look back and pick my dog of the year. I assume that if my worst work can get better every year, I'm getting somewhere.

Do you find that your work has lived up to that expectation?

Yes, definitely. If I didn't have that feeling, I'd give up. Even now, the sense of progress is important to me.

What makes a painting qualify as a dog?

The thing I look for mostly is badly rendered human forms. When I see any mistake [in a published painting], it mortifies me every time. I know if I'd given myself time to stand it against the wall and look at it after a week, I'd never have let it out of my studio.

Any outstanding howlers come to mind?

In 1975, I did a cover for John Jakes' *Mention My Name in Atlantis*. I tried to do a parody of the style of Frank Frazetta, but it just didn't come off. I actually held a public execution of the painting at the World Science Fiction Convention in Boston in 1989. I cut it up and threw the pieces out into the audience.

What lies at the other end of the spectrum, meaning personal favorites or particularly significant projects?

The assignment I looked forward to from year to year was the cover for the *Year's Best Horror Stories*. I did those

from the third volume to the 13th, 1975 to 1985.

But sometimes the ones I enjoy the most aren't the most important. *The White Dragon* [by Anne McCaffrey, 1978] was my first cover for a book that made the *New York Times* best seller list and was also the first fantasy/science fiction novel to make the list. It was one of my early projects for Del Rey, something I did when I was just getting a handle on using acrylics.

The "John Carter of Mars" series I did for Del Rey was a definite high point. I was offered a 12-book series at 26 years of age. I'd always loved the books, so getting the chance to do them my way was very exciting. I couldn't understand why some illustrators weren't paying attention to details. Then it became apparent to me that they just weren't reading the books.

Since then, it's been pretty much a blur. I've been painting professionally now for 21 years.

I couldn't help notice you didn't mention the Elric covers.

I did those in the mid- to late '70s, and I'm still getting letters from fans. But I look at 'em now and I shudder. It's really funny that we get letters from people asking for prints of paintings I'd prefer never saw the light of day again. [Laughs] I just don't

"I did (the Elric covers) in the mid- to late '70s... I look at 'em now and I shudder."

honor those requests. Fortunately, the public is very forgiving.

What have you illustrated besides literature?

I've done album and CD covers. The first one was *Victory* by the Jacksons [1983], and I did the cover for Meatloaf's *Bat Out of Hell 2: Rock Into Hell* [1994].

Since about 1990, I've been doing CD covers for the trash-metal band Sepultura. They're really wild. I can't be extreme enough for them. I've also done two covers for New Age artist John Seric, who works with synthesizers; it's music for a more meditative, serene mood.

Do you approach illustrating music in the same way you approach literature? In other words, is music as important to you as reading?

Music is a very important part of my personal life. I have a huge collection of CDs and very varied tastes. I pick my music to suit my state of mind and to create an emotional atmosphere to suit what I'm currently doing.

For example, when I was working on the covers for Del Rey's series of H.P. Lovecraft horror anthologies, it was bright and

sunny outside, so I darkened all of the windows of my studio and played depressing music for hours.

I've read that you create music as well as illustrate it.

I did my first cover for Sepultura in trade for a bunch of synthesizers, and I've added some things since then. I have a sort of "toy room" for it all. I only go in there and work with it if I feel I can't get what I want from what music is out there.

I'm by no means a musician, but I do consider myself a composer. I think of my compositions as "abstract ambiances" that create a sense of space and movement, a sonic environment that creates an otherworldly type of feeling. But it's not all slow and meditative; some of it is fast and driven, some is clanky industrial stuff like the soundtrack to *Terminator 2*.

At least one of your Sepultura covers I've seen looks like it was computer-rendered or enhanced. Is this a new medium for you?

I started working with computer graphics in 1992 on an assignment from Mithral Publishing. They asked me to produce three prints entirely in the digital domain. Part of the deal was that they'd help me buy the system, a Mac Quadra running Photoshop and Strata 3D. The original works were created on the computer and printed out, then the digital files were destroyed after the prints were made.

Do you still use the computer to make original art?

I use the computer more for preliminary work than as a medium for



finished art. When I did the *Get Out of Hell 2* cover, the preliminary sketches were done on the computer. This is useful in contract work in that early image selection and revisions requested by the client can be done much easier and faster.

I think of [the computer] as a tool—a way to get certain things done. Ultimately, its value depends on whether using the computer is saving time or wasting it.

So technology is there, but it hasn't fulfilled the romantic visions of your youth.

I don't know what it'll take to recapture that sense of wonder, of wanting to move forward, or even if it can be recaptured. I'm no longer optimistic about the world around me, but I don't want to infect my children with it.

I think it's important for people to have an ethical basis for their lives, to respect each other and the environment. We should live our lives as examples for those who will follow.

Jack Strip was attracted to the space program by the prospect of unlimited Tazig. It was nuthed off by the prospect of gaily pee-pee in a boggie.

PERSONAL BEST

Whelan gives the skinny behind his favorite paintings.

Michael Whelan's willingness to turn a critical eye to his own work has made it relatively easy for him to spot the painting he considers his dog of the year. However, when it comes to identifying his personal favorites, he finds the task considerably more challenging.

"Having done so many paintings, it's hard for me to pinpoint personal favorites because different paintings I've done are important for different reasons," he explains. "For example, my painting for *Renegades of Pern* [Anne McCaffrey, 1988] was done while my wife and I were awaiting the birth of my son. He was due on Dec. 8, and I was rushing to complete the painting before then because I knew what it was like to work a full schedule with a newborn baby in the house.

"But the painting just wasn't working out. I ended up scrapping the whole thing during the first week of December and starting all over again. It's the first time I ever threw out an entire work in progress.

"The 8th came and went with no labor pains. Then the 9th, the 10th, and I still wasn't finished with the painting! Finally, I finished the painting and sent it off on Dec. 18.

"Then my wife went into labor and Adoan was born. I like to think that he was letting me finish the painting. It's not that I'm thrilled with the painting as such; it's the story associated with it."

Apparently, 1988 was a good year for Whelan, since he also produced two of his other favorites that year, the covers for *The Summer Queen* and *The Snow Queen*

by Joan Vinge. "These two companion pieces hang quite well together," he says.

"I like them particularly for the artwork. They bring forth elements and themes important to the books in a simple way, yet there is a lot of detail to capture the viewer's eye. With these two pieces, the necessity of visualizing ideas from the books didn't get in the way of painting them, so they're not overburdened by their connections to the books."

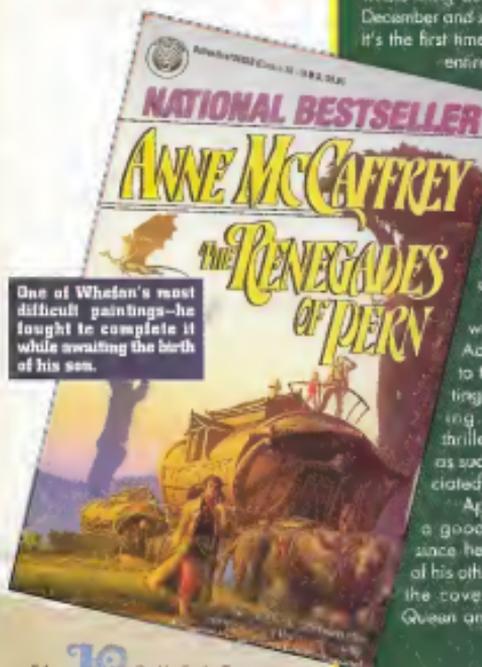
His favorites among his gallery works include *The Avator* and *Passage: The Red Step* (see page 52). Done between 1988 and 1990, they were the first paintings Whelan produced entirely for himself. "In both cases, I concerned myself with doing nothing but satisfying the underlying concept behind each painting, with no outside interference.

"*The Avator* is part of a projected series of eight to 12 paintings dealing with metaphysical subject matter. I've done about four or five. *The Avator* and its companion pieces are meditations on the soul, life after death and all that. There are about four or five levels of meaning in the painting, as is the case with most of my personal works."

"The richest source of inspiration for an artist—for this artist, at least—is what I'm experiencing in my own life," Whelan continues. "*Passage: The Red Step* is, on one level, about my trying to get out of an artist's block resulting from a period of depression. I was in for about a month and a half. The image of climbing up the stairs out of darkness and into the light was very meaningful to me.

"After years and years of pondering to art directors and readers, it took a while for me to get up the nerve to do something totally for me," Whelan states. "I didn't realize what I was missing."

—Jack Strip



One of Whelan's most difficult paintings—he fought to complete it while awaiting the birth of his son.

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Basic training

SIMPLE STRATEGIES and DECK DESIGNS for BEGINNERS by myles s. hildebrand

Wanna blast your way through some Stormtroopers? How about showing that upstart Rebel Alliance who's really boss in this galaxy? Grab a few decks of Decipher's *Star Wars Customizable Card Game* and read along!

The Basics

Regardless of whether you play the Light or Dark side, you're going to need a 60-card deck. A well-balanced deck will probably have

- 12 to 15 space or planet locations
- 15 people, aliens and droids
- 10 starships
- Five devices or weapons
- Two to three vehicles
- 12 to 16 interrupts and effects

The basic tenet of *Star Wars* has always been the Force. In the card game, the Force circulates. Cards from the reserve dock (from which you draw) are activated and placed on the Force deck until needed to deploy characters, ships or interrupts.

Once used, the cards go to the used pile until the end of turn, when they're placed beneath the reserve deck

to start the cycle again. If something is lost or destroyed, it's placed out of play in the lost pile. The goal of the game is to get all of your opponent's Force—his cards—into the lost pile.

Always beware of deploying too much because, even though you might have a great army in place, you may run out of cards to draw and then will be unable to hit enemies with your weapons or cause attrition damage.

You might think that if someone gets a good start in the game, his victory is inevitable. Not true. It's easy to come from behind. Many cards favor the underdog, especially the Rebels. The *We're Doomed* card halves the underdog's losses. *Collision* and *Friendly Fire* take out attack-



STAR WARS
CUSTOMIZABLE CARD GAME™

PUBLISHER: Decipher
DESIGNERS: Tom Brantlich
and Rolfe Teah
GENRE: Space Opera
SET SIZE: 324 cards
RELEASE: December 1995
PACKAGING: 60-card starter decks;
15-card booster packs
SUGGESTED RETAIL: \$9.50 per starter;
\$2 per booster

BASIC Training

ers before they can do damage. The Dark side has many lone pilot or warrior cards that give a bonus to an outnumbered defender.

Locations

A lot can be gained from choosing the right starting location. Locations that give a bonus but won't let your opponent attack too soon are ideal. Since the Dark side always goes first, Death Star War Room is an efficient place from which to intimidate. It has two Force icons for itself and none for the Light side. Counting the personal Force you generate, that

means you start the game with three Force. The Light side won't be able to deploy troops to your side right away. If there's a leader in the war room it means that all the Rebel troopers and Y-wings will be -1 in forfeit value later.

The Light side's Yavin 4, Massassi War Room has a similar forfeit bonus against TIEs and troopers, and only two light force icons. So unless you must choose the Massassi Throne Room that allows the Rebels to start, the War Room is the Light card to use.

Some may argue that a location with both icons is better because you can quickly drain cards from an opponent. The problem with this is that you give your opponent an extra Force card each turn and they can deploy soldiers quickly. It's best to start on your own side of the galaxy.

Phases

Activate Phase: In this phase, you count up all the Force icons on your location cards. Move that many cards plus one extra representing your personal Force to your Force pile. Later on, you can spend from this pile to deploy other cards.

A card that adds to activations is the Rebels' Electrobinoculars, which allows you to spend two to draw a card off the top of your reserve deck, look at it, and decide whether to place it on the reserve, used or Force deck. The Imperial alien Labria does the same thing for free as long as you do not draw a vehicle or ship.

Control Phase: This is when you're allowed to drain one card from your opponent for every single Force icon he has at a location you control. Drained cards go to the lost pile and are effectively out of the game.

Some cards, such as vehicles, allow the opponent to move nearby



STAR WARS Card Dissection

- A. Name:** Your favorites from the great trilogy are mentioned in this space.
- B. Icon:** This handy visual reference tells you if the card's rebel, Imperial, alien or whatever.
- C. Destiny Number:** The randomizing element of *Star Wars*—better than dice.
- D. Lore:** Interesting info about your card.
- E. Power:** What you're gonna use to blast the pants off your foe.
- F. Ability:** The suprema stat for using devices and draining Force. You can't leave home without it.
- G. Force Sensitivity:** "The Force is strong in this one." But stronger in some than others.
- H. Text:** The nuts and bolts of this guy.
- I. Deploy Cost:** It takes Force to get these characters out, and this white box says how much.
- J. Forfeit Cost:** This black box indicates how much you can save in Force by giving up this guy. (Quite a lot.)
- K. Additional Icons:** More nice graphics to tell you what else this guy can do.

characters to locations that you control, stopping the drain. Some characters, such as the Light side's Shistaven Wolfman and the droid CZ-3, allow movement to the site of a drain as a react. Be careful that you don't spend all your time chasing his drains! You might find yourself out of position or Force when he attacks.

Other cards have good, subtle effects during the control phase. The Light's alien Kabe steals weapons and Figrin Dan will usually allow you to retrieve a Force if your three cards beat the opponent's two in a card draw. The Imperial alien M'ayoom Onith can make the Rebel show his hand and discard any males.

Deploy Phase: Here you decide what to put where. Star Destroyers require eight Force to deploy whereas a starfighter might only require one. You can only deploy where you have an icon or presence, unless you use a spy to go in first and lead the way for your troops.

The Dark Presence of the Force adds both Card and Light Force icons to a site, which is good for increasing a Force drain or allowing a deploy. After the first few turns, be leery of using all your Force to deploy everything or you won't be able to fire weapons, move as a react or save up to put out something big. Keeping a few extra Force can also make an opponent think you have a good interrupt in hand.

If you have a lot of locations out and put characters on them, you will drain a lot of cards away but be vulnerable to a strong counterattack. If you sit on a few sites too long, your cards might be drained away or you'll have huge battles between deeply entrenched forces.

Needless to say, if you don't want to fight, you can just sit back and drain your rival's life away, but hey, Luke didn't become a Jedi by sitting in a La-Z-Boy at the old moisture farm.

The next phase is battle, but since it's so important, we'll deal with it in a separate section.

Move Phase: Here you get to (can you guess? yes) move your characters at a cost of Force. Remember: battle first, then move. You're going to have to plan ahead in this game because after you've moved, your cards have to sit there until your next turn.

Draw Phase: The only way to bring more cards in hand is to draw unused Force cards. Maybe it's Vader down there, maybe just a droid, but you're going to have to draw sometime. Remember to keep some Force around for later, though.

Battle Phase

The battle phase can be quite tricky. About half of the interrupts in the game can seriously affect the outcome.

In general, attack in force or not at all. Two equally matched combatants will do less real harm to each other than you'd think, unless a lot of weapons are involved, in which case everything dies.

After the attacker pays one Force to start the rumble, the first

the DECK



If you were buying a bucket of packs looking for those main characters you crave so badly, you'd probably have more commons than you'd know what to do with. Well, here's the deck for you, and it works for both Imperials and Rebels.

These common ships and troops deploy for free if there's a leader of ability three or more present. Play the leader on the capital ship and shuttle the troops to the planet as needed or deploy on a planet site and use Nabrun Leids/Els Helrot interrupts to transport cheaply.

This is a great Force-draining deck, but light on weapons and destiny. Don't give up the ghost, though: Overwhelm quickly with cheap deployments and Force drains, especially if you add some vehicles. Extra strength comes from the unique leaders who are often skilled pilots and warriors.

The strength of the Dark side is in the Bantha/Tusken combo. Tusken gain strength in numbers—up to 10 power for four at one site. But Banthas (creature vehicles) give +1 to every Tusken. So, four Tusken and four Banthas at one site is 10 power for the Tusken, 16 in Bantha bonuses for the Tusken, and four power from the Banthas themselves—a total of 30! The Banthas are vehicles yet also have five ability. This means that two of them alone can give presence to a site. Quite a nice mobile attack force.

The Jawas are good because they

require one Force from an opponent in order to play, which is annoying. You eat his Force and he gets nothing for it. If you have Jawa Camp on the table, you can deploy Jawas at a cost only to you, which might be necessary early in the game.

Ingredients

Light Side

- 12 Tatooine planet sites
- 3 Tatooine space sites
- 5 X-wings
- 3 Proton Torpedoes
- 1 Sandcrawler
- 2 Landspeeders
- 4 Jawas
- 1 Owen Lars
- 1 Beru Lars
- 1 Luke Skywalker
- 1 Obi-Wan Kenobi
- 1 Beru Stew

Dark Side

- 12 Tatooine planet sites
- 3 Tatooine space sites
- 5 TIE Advanced x1
- 3 Boosted TIE Carnons
- 1 Sandcrawler
- 4 Banthas
- 2 Jawas
- 8 Tusken Raiders
- 1 Dathcha
- 1 Wuher

of the three steps is to fire weapons. (Having the Dark alien Felipern Trevagg present greatly increases the cost of an attack, so he's nice to defend with.) Both attacker and defender can take pot shots to see if anything gets hit and will die at the end of the turn. Say your Stormtrooper fires his blaster at a Rebel guard. You draw the top card off your reserve deck and look at it. In the top right corner is a number from one to six (locations are rated zero). You get a three. Since that's more than the guard's ability of one, the guard is hit and will die later.

These "destiny draws" are one of the most intriguing things in the game. Since most of the rare or powerful cards have low destiny numbers, there's little sense in stocking them. In fact, common interrupts, events and devices have the highest destiny numbers.

The second step is to total the power on both sides. If any side has total ability of four or more, the player can make a destiny draw and add that number to his power. Then you compare. Say it's the Empire's 11 vs. the Rebellion's six. By subtracting the numbers, we find that the Alliance has to take five battle damage.



This is why ganking up is so great. If eight Rebel troopers attack one Stormtrooper, the power (without a destiny draw) is eight vs. one, so the Imperials have to eat seven damage, which is solved by discarding from his piles, hand or the battle site. Add in a destiny draw of, say, four, and the loss of that lone Stormtrooper caused the Dark side to lose 11 cards!

The third step is attrition, or casualties of the battle. Remember that destiny draw of four in the example with the eight Rebel troopers? Well, the Empire must forfeit that amount of cards from the battle site. That's so he can't keep his battle force in place just by throwing away cards in hand.

Some characters are immune to destiny less than a certain amount. Vader is one of these. If he was in the above battle, he'd still be around—and really pissed!

One of the best combinations for the Dark side is Dr. Evazan and Ponda Baba (the two guys Obi-Wan Kenobi sliced in the Cantina). The doctor boosts Ponda's power by three and can immediately "operate" on hit characters, which sends them out of the scene. That way, they aren't around for the power tally or to settle attrition. It definitely swings things in the Empire's favor. If you have these warriors or the regenerating Myo, you'd have to be high not to play them!

The Rebels have a few tricks of their own. The Mantellian Savrip effect allows you to use the forfeit values of cards from your hand. This means that instead of tossing away eight cards, you toss away one Corellian Corvette. As well, Talz deploys for one but forfeits for four and can be sacrificed instead of hit characters. So if a good warrior is hit, Talz takes the fall and you keep your warrior.

Parting Advice

Unlike the Boy Scouts, you don't need to prepare for all contingencies. "But what if my Obi has to fight his Vader and I need a *Krayt Dragon Howl to...*?" Blah, blah, blah. If you stock your deck with "what if" cards, you have very little flexibility. If you want a card that cancels specific interrupts or events, use Alters and Sense cards, which counter them all.

The most important thing is to have fun. That way the Force will always be with you.

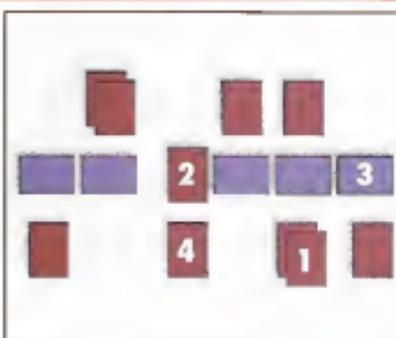
John S. Adkins is an obsessive collector in east Toronto, Canada, who's decked to the "Star Trek" and "Star Wars" domains.



The Card to Get

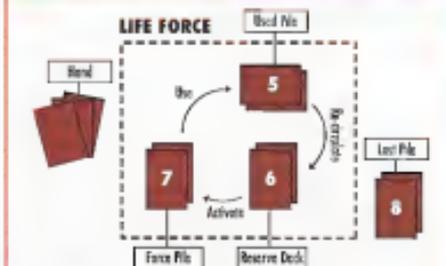
Why is Darth Vader so powerful?

He might cost a lot, but he's a bitchin' pilot and warrior, he's got a power of six, and his ability of six guarantees successful Sense and Alters. He increases attrition damage and he's got so many boost and interrupt cards you'd have to be crazy not to play him in a Dark deck. Besides, how seductive could the Dark side of the Force be without the Dark Lord of the Sith?



The Playing Field

- Character Cards:** The boys or girls who will win or lose the game for you.
- Systems:** Planets or space cards to which sites are linked.
- Sites:** The places within a system where your characters or vehicles can be played.
- Starships:** The way characters move between systems.
- Used Pile:** Where the cards from your force pile go after they're used.
- Reserve Decks:** The customized deck you bring into the game.
- Force Pile:** Where cards from your reserve deck go so you can use them as Force.
- Lost Pile:** Where destroyed cards go.



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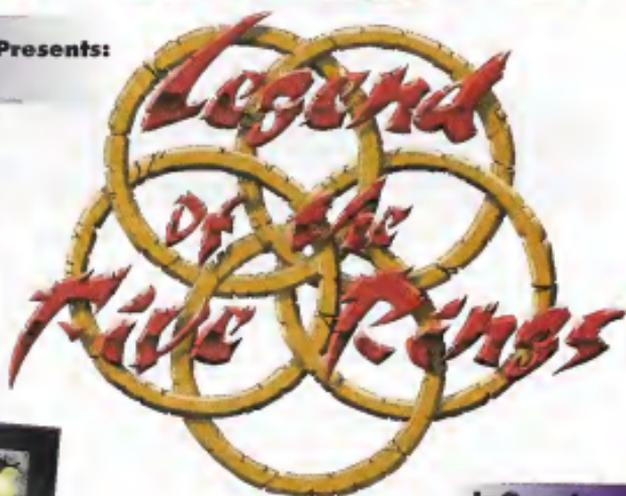
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CONTEST

Alderac Entertainment Presents:



InQuest
CONTEST

Looking for a new and different card gaming experience? Then we recommend that you try *Legend of the Five Rings*, the game from Alderac Entertainment that uses feudal Japan as its backdrop. It's just a bit different from your usual sword 'n' sorcery stuff, and a pretty darned fun game to boot.

And there's no time like the present to give it a whirl. Why? Two reasons: One, the new expansion, *Forbidden Knowledge*, just came out; two, you can get yourself going in this new and exciting game for free if you're lucky!

Oh, Yeah? Like How?

It's a random drawing. Just fill out the coupon, send it in, and you could win. Randomly selected winners could hook these great prizes:

Great Prizes

- GRAND PRIZE (1):** One lucky reader will receive a complete set of the *Forbidden Knowledge* expansion set, a *Forbidden Knowledge* uncut sheet and a snazzy *Legend of the Five Rings* T-shirt!
- SECOND PRIZE (10):** Ten readers will each receive a *Forbidden Knowledge* uncut sheet and a *Legend of the Five Rings* T-shirt!
- THIRD PRIZE (20):** Twenty readers will each receive two *Forbidden Knowledge* booster packs to get their feet wet in the game!

This month's contest is sponsored by Alderac Entertainment, a bunch of guys who really know their sushi.

The Legalese

No purchase necessary. Contest is open to anyone except employees of Wizard Press, Alderac Entertainment and whoever handles the shipping or them being foiled. What's more... you speak an English? Print your name, date of birth, address, city, state, zip and telephone number with area code on the official entry form on a 3 1/2 x 5 1/2 inch index card. Enter as many times as you like. Mail each entry separately to *Legend of the Five Rings Contest*, c/o Wizard Press, P.O. Box 118, Congers, NY 10920-0118. No mechanical reproduction of completed forms are accepted, but you can photograph the entry form before filling it out if you don't want to mess up your imagination. All entries become property of Wizard Press and none will be returned. All taxes (Federal, state and local, if any) will be the responsibility of the prize winners. No cash equivalent or substitute prizes will be offered. Prizes are awarded to the names of the contest winners and are not transferable. Offer void where prohibited, regulated or restricted by law to a manner inconsistent with the purpose and rules hereof. Hey...why does Gollum keep sticking him in there? Give up! Guess after eating some Chinese, he's hungry again in a couple of hours! Get it? You're here you're hungry after eating Chinese food and...oh, forget it. All entries must be received at central headquarters by June 28, 1996. Wizard Press is not responsible for lost, late, undelivered or mutilated entries. Odds of winning will be determined by the number of valid entries received prior to the closing date of the contest. Prize winners will be selected by random drawing from among all properly completed entries by Wizard Press. Drawing will take place on July 15, 1996.

For a list of winners, available after July 15, 1996, send a self-addressed stamped envelope to: *Legend of the Five Rings Winners*, c/o Wizard Press, P.O. Box 118, Congers, NY 10920-0118.

Fill this sucker out, put it in an envelope and send it to:

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Contest Entry Form

Deadline is **June 28, 1996**

FIVE RINGS INQUEST

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Favorite John DeLaino "Sensory" Skit _____

HOWDY, B.J. HERE -- I'M YOUR BASIC 14-YEAR-OLD WHIZ KID AND MAGIC ENTHUSIAST. TODAY I'D LIKE TO DISCUSS A BIT OF --

MAGIC Etiquette

APPROPRIATE BEHAVIOR FOR PLAYING MAGIC: THE GATHERING

© AND TM 1996 - BRIAN DOUGLAS AHERN



1. NEW PLAYERS ARE ENJOYING MAGIC EVERY DAY. LET'S AVOID TURNING THEM OFF BY HITTING THE NOVICE WITH A CHANNEL / FIREBALL ON YOUR FIRST TURN.



2. RULES OF SPORTSMAN-LIKE CONDUCT APPLY. NO STACKING MANA BY HIDING ONE CARD UNDER ANOTHER OR SNEAKING MORE THAN ONE CARD PER TURN!



4. CARDS LIKE CHAOS ORB AND JESTER'S MASK GIVE US ENOUGH TO CONCERN OURSELVES WITH. REFRAIN FROM DEMONIC UTTERANCES WHICH MAY FRIGHTEN OLD LADIES AND HIGH SCHOOL PRINCIPALS.

3. PLEASE REMEMBER YOUR SIDEBOARD, OR ADDITIONAL CARDS YOU MIGHT NOT USE ORDINARILY WHICH ARE ALLOWED SPECIFICALLY TO STOP KILLER DECKS, SHOULD ONLY INCLUDE 15 CARDS.



GRACIOUS! FORM A PARENTS' COMMITTEE!

CONFISCATE IT LIKE ANY TOOL OF DESTRUCTION, I SAY!!

MAGIC: THE GATHERING © 1996 WIZARDS OF THE COAST

5. IT'S FINE TO SHOW A STRONG INTEREST IN THE GAME, BUT NOT AT THE EXPENSE OF PERSONAL HYGIENE.

MAGIC IS EVERYTHING!!

WHAT ELSE MATTERS?

THE WORD "SOAP" COMES TO MIND.



6. WATCH YOUR OPPONENT'S CARDS, AND DON'T LEAVE WITH A BIGGER DECK THAN YOU CAME WITH.

WELL, YOU SURE WON THAT TIME! GOOD JOB. GOTTA GO NOW--BYE!

HA-HA! I SURE SHOWED--HEY! WHERE ARE ALL MY PHANTASMAL TERRAINS?!



7. DON'T ADD INSULT TO INJURY--RESIST SPOUTING CLEVER PHRASES EACH TIME YOU INFLECT DAMAGE.

SPANK!

HA! SPANKED YOU!

I'M SO COOL--AREN'T I COOL?!

OH, ASTONISHINGLY SO.



8. ONLOOKERS SHOULD REMAIN SILENT, AND NOT WHISPER ADVICE TO ONE OF THE PLAYERS.



9. RETAIN YOUR POISE AT ALL TIMES--AND AT LEAST PRETEND TO LOSE GRACEFULLY.

OH, YOU BEAT ME, EVEN THOUGH I HAD YOU DOWN TO ONE LOLSZY LIFE POINT. YOU BEAT ME. HOW CHARMING. I CONGRATULATE YOU. HEH, HEH...

SO FOLLOW THESE GUIDELINES TO MAKE PLAYING MAGIC: THE GATHERING MORE THAN JUST FUN, BUT A JOYFUL ENDEAVOR OF COURTESY AND REFINEMENT.



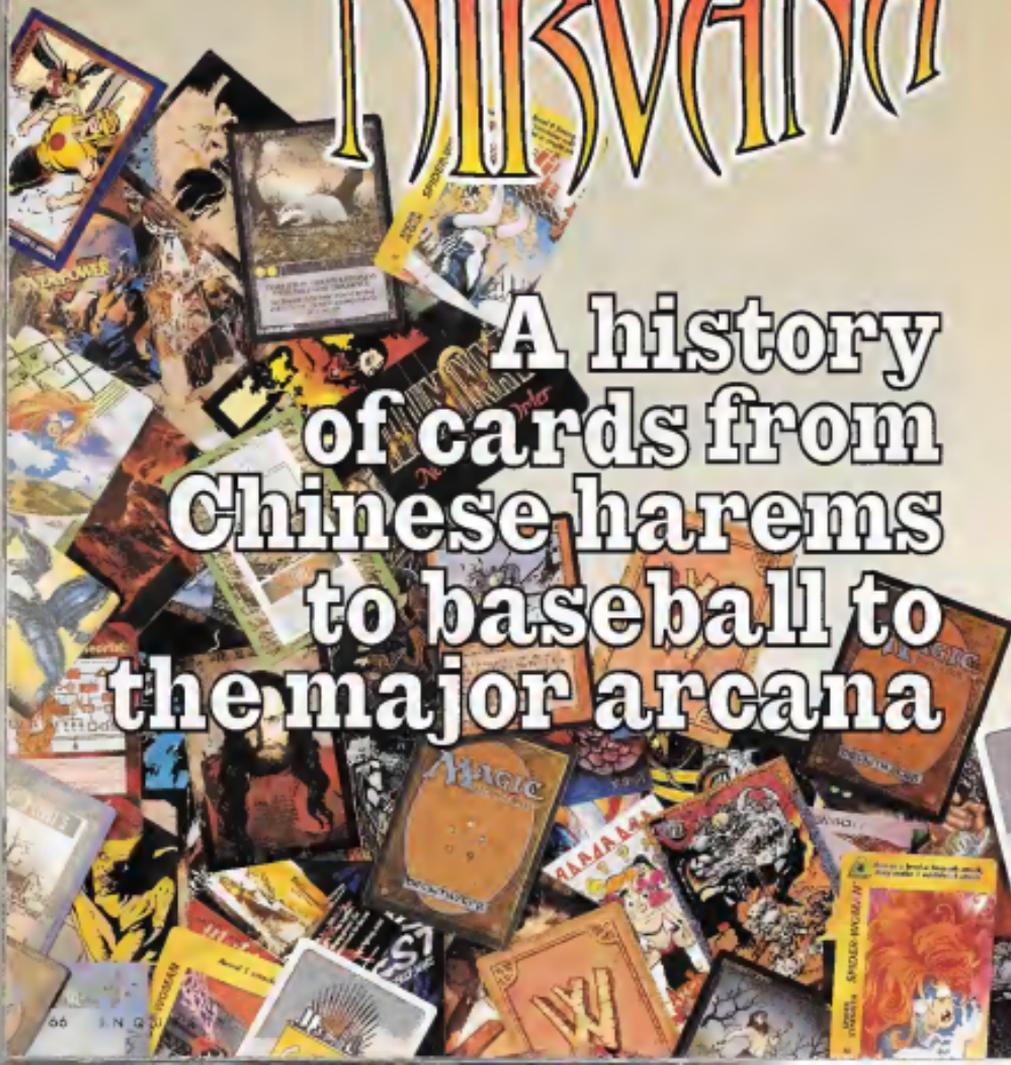
OH, WHAT A FESTIVE GAME!! HOW REFRESHING TO FACE SUCH A CAPABLE OPPONENT! MY, YES!!

SPECIAL THANKS TO CREATIVE CONSULTANT DAVE MARTIN

CARDBOARD NIRVANA

By Eric Black

A history
of cards from
Chinese harems
to baseball to
the major arcana



Pay \$350 for a piece of cardboard?

Sure, it sounds silly when you put it that way, even if the card does say Black Lotus. Yet sports nuts don't think twice about spending thousands of dollars on baseball cards.

Take for example the 1933 Napoleon Lajoie card, which in mint condition goes for around \$6,500. Who's Napoleon Lajoie? It doesn't matter. In 1933 he swung a stick at a leather spheroid, so now we must all pay fiscal homage to him.

Come to think of it, this whole trading card thing is completely bizarre. How has the human race gotten to the point where a person will work for hours—even days—to earn enough money for a cardboard rectangle with some pretty colors on it?

I'm so glad you asked...

Quick! To the Bordello!

Cards were first invented in China in the 10th century. Legend has it they were created to solve a rather unusual problem: What do you do with a bored harem?

Traditionally, Chinese emperors had 121 wives organized into five ranks: one empress, three consorts, nine spouses, 27 concubines and 81 assistant concubines. Things could get pretty slow if you were, say, assistant concubine No. 78. You can only file your nails so many times before you start thinking about shoving your emery board up assistant concubine No. 77's nose just to see what would happen. Thus, cards were invented to keep the emperor's wives from glaring each other's eyes out.

Chinese cards were made from flexible strips of white cardboard about 5 inches long and 1.5 inches wide. A deck consisted of 40 cards divided into four suits: coins, coins strung together, piles of coins

strung together, and lots of piles of coins strung together. (Mercifully, the inventor stopped here.)

Each card in a suit was numbered 1 through 10 and bore an appropriate illustration (e.g., the eight of coins had a drawing of eight coins), except for the suit of piles of coins strung together, which was represented by pictures of guys with funny hats. Who are they? Who knows. Maybe they're the emperor's 121 brothers-in-law saying, "Hey man, I really need a new transmission. Could you lend me a pile of coins strung together till next March?"

Not to be outdone, the nobility of India invented their own playing cards in the 10th century using discs of lacquered wood that were anywhere from 2 to 5 inches across. Like the Chinese cards they were divided into various suits, each based on a different incarnation of the Hindu god Vishnu. Deck sizes ranged from 96 to 120 cards, but history does not record just how you were supposed to shuffle 120 wooden discs. No word either on whether it was okay to use an incarnation of Vishnu as a coaster.

One of the Indian cards showed the Hindu deity Ardhanarivara holding a sword, a cup, a coin and a wand, and while no one knows for sure if there's a connection, these happen to be the four suits in early European cards and tarot decks. (See the sidebar for more on the tarot.)

By the way, if you're curious about the Chinese emperor's sleep schedule, it went like this: The emperor spent one night alone with the empress, then one night with the three consorts as a group, one night with the nine spouses as a group, three nights with different groups of nine concubines, nine nights with different groups of nine assistant concubines, then back to the empress again. Tired?

Read 'Em and Weep, My Liege

Playing cards first appeared in Europe in the second half of the 14th century. Early Italian decks had anywhere from 52 to 60 cards divided into the sword, cup, coin and wand suits, and each suit had pretty much the same cards we have today: ace, two, three and so on all the way up through king. Decks with 60 cards had additional court cards in each suit; sometimes they were knights, sometimes they were attendants to the queen.

Historians believe European cards were inspired by cards from the East. Italian merchants may have come across Chinese decks in their dealings (so to speak) with silk and spice traders, or crusaders may have picked them up from Arabs in the Holy Land. ("Look, honey, I've brought back cards. And here's the head of the guy who gave 'em to me!") However they got there, they spread quickly. By the middle of the 15th century, cards could be found in every country in Europe.

The oldest surviving cards were made in France around 1440. They are a set of 10 face cards found in the cover of an old book. They'd been glued into the binding to help stiffen it, and they have the first known examples of hearts, diamonds, clubs and spades. Why hearts, diamonds, clubs and spades? Nobody knows. Stop asking so many questions.

European playing cards used to have plain backs, which meant that if Olaf down at the paper factory sneezed while making the sheet your cards were cut from, your ace of spades could wind up being permanently marked with, say, a piece of spinach. It wasn't until the middle of the 19th century that it became common to cover up imperfections in the paper by printing card backs with either a solid color or a design.

Another card innovation, the double-headed face card, didn't





Antique Chinese mah-jongg cards

appear until 1813, when a German company issued a deck celebrating a recent battle. They used portraits of the monarchs and generals from the winning side for the king and jack cards, and printed their faces on both the tops and bottoms so the card looked the same no matter which way you held it. Before then, face card pictures had heads at the top and waists at the bottom; if you got dealt a mess of these cards and they happened to be upside-down, the odds were good you'd absent-mindedly turn them right side up, tipping off everyone at the table in the process.

Another innovation, the joker, made its first known appearance in 1857, courtesy of Samuel Hart & Co. of New York. It was introduced as a novelty item. The term "joker" has come to mean any extra card included with a standard deck.

It's Not Your Turn, Genghis. Put The Little Fishie Back in The "Lake."

By now you're probably wondering what the heck card players have been playing for the past 1,000 years. Did the emperor's concubines sit around saying, "Okay, Texas seven card stud, Alabama rules, deuces and snowmen wild," before they dealt? Or did Genghis Khan get that maniacal, blood-curdling glint in his eye as he stared across the table at his opponent and said, "Go fish?"

The original Chinese card games were probably derivations of existing dice and board games, but as time went on new games were invented

just for cards. An early Persian game called *ds-nds* was the original collect-cards-by-suit-or-kind game. Variations of *ds-nds* have been popular for centuries, including such favorites as poker, gin, go fish and so on.

Poker fans who think Hoyle is some big expert on the game and who buy all those *According to Hoyle* books are in for a big surprise: It's impossible to play poker according to Hoyle. Hoyle died in 1769, decades before poker was invented. Edmund Hoyle was an English attorney who wrote about card games that are now almost unheard of, like whist and piquet. The companies that publish *According to Hoyle* books are using his name the same way dictionary publishers use the name "Webster." Think about it: Just because your dictionary has an entry for "McNugget" doesn't mean Daniel Webster ever heard of one.

Poker originated in the gambling rooms of 19th century Mississippi riverboats. The earliest mention of the game is from 1834, when it was still played with only 20 cards: aces, 10s and face cards. As poker evolved, it gave birth to a number of saloon-based offshoots in which players gambled for drinks. These games, rum poker and gin poker, eventually became known as rummy and gin. Game designers, take note: There's still room for *piña colada* poker, *tequila popper* poker, and *vomit-in-your-friend's-car-on-the-way-home* poker. Eternal fame can be yours.

The blackjack family of games, which includes *baccarat* and *chemin-de-fer*, dates at least as far back as 1490 when *baccarat* was introduced to the French court of Charles VIII. War—the card game,

that is—is even older, Charles VI was cuckoo for it, which helps explain why he was known as Charles the Fool. Actually, Charles the 8th Card-Slipping Baby is more like it.

And Then Commercialism Set In

Trading cards have their roots in an odd 19th century playing card custom. Before manufacturers started printing on both sides of cards, it was common to use the plain white backs as scratch paper. If you paid a visit to someone's house, for instance, and they weren't there, a servant would offer you a stack of cards on which to leave a note. Eventually people decided to stop wasting playing cards and instead had calling cards printed up with their names on them. Businesses started making similar cards, called trade cards (sort of like our modern business cards), and by the 1850s collectors were busy stuffing shoe boxes full of every trade card they could get their hands on. Sound familiar?

In the 1880s, tobacco companies started putting cardboard rectangles in cigarette packs to keep the packs from being crushed during shipping. Someone then hit on the idea of turning the cardboard into a promotional tool by putting a picture on one side and a cigarette ad on the other, making it into a collectible trade card. Early cigarette card series featured flags, birds, presidents, fruit and, of course, baseball players.

The first baseball cards were made in 1886 by an obscure New York company named Goodwin. Action photography didn't exist back then, so Goodwin had players go into a studio and pose in front of a backdrop, pretending to hit or throw a baseball dangling from the

It says here that if you bite into o Certs with the lights off you see a spark!





A playing card from 15th-century France, the oldest ever found in Europe

ceiling on a string. As if they didn't feel stupid enough already, playing in those droopy, flannel long-john things.

Starting around 1908, candy companies started manufacturing cards aimed at kids, and when tobacco companies stopped producing cards in 1914 the candy folks took over completely.

The first "gum" cards came out in 1933, made by the Gouley Gum Company. Topps made its debut in 1951 and soon acquired the exclusive rights to sell baseball cards packaged with a confection. In 1963, Fleer tried to get around this by selling card packs labeled "Fleer Major League Baseball Cards With Cookie," except the "cookie" was really just a piece of gum, i.e., a confection. Topps was not amused and Fleer was ordered to stop.

Eighteen years later, in 1981, Fleer finally realized that it could get around Topps' monopoly by packaging its cards with something other than gum. And so the Fleer Major League Logo Sticker (with baseball cards) was born. Donruss followed suit, packaging its cards with a puzzle piece.

Increased competition led to a golden age for baseball cards in the mid- to late '80s. Markets prospered and prices on vintage cards shot through the roof. This golden age was best represented by a new company in the baseball card biz: Upper Deck, which joined the fray in 1989.

Upper Deck's cards were



Head-pieced paper-mâché cards from the 19th century

printed on better stock than Topps', Fleer's or Donruss'. It also featured higher-resolution photos and holograms on the back to prevent counterfeiting. Soon, everyone was printing premium cards, with increasingly higher price tags. Packs of baseball cards that used to be 50-cent impulse buys were now \$4 investments.

In 1991, perhaps fed up with the paperwork needed to obtain the bank loans needed to buy cards, collectors collectively threw up their hands and said, "Oy gevalt! Enough!"

The baseball card market is currently in what economists call a down cycle. Or as sports fans might say, the market is currently lying low, waiting for the right moment to follow the lead of Michael Jordan and Magic Johnson and come out of retirement.

No, Please, No More Sports

Not everyone is crazy about sports cards, of course, and card manufacturers have always printed alternative sets. Some of the more famous ones have been *Mars Attacks*, *Wacky Packages*, *Garbage Pail Kids* and a little game called *Magic*.

That last product was designed by Richard Garfield and released by Wizards of the Coast in August 1993. The original print run, supposed to last six months, sold out in six weeks. The following year, TSR offered a collectible card game of its own, and in 1995, dozens of CCGs were released.

So that's pretty much the whole card story in a nutshell.

But it still leaves you wondering: What if cards hadn't caught on in that fateful harem? What if all the emperor's wives had taken up macramé instead, and cards had been replaced throughout history by wall hangings and potholders? Would anyone pay \$6,500 for a Napoleon Lajoie tea cosy?

If so, please contact Eric Black, care of Wizard Press. While supplies last!

Eric Black is a freelance writer living in Los Angeles. He also has a set of hand-knit Moxes for sale.

THE TAROT

If you've never seen tarot cards, you're missing out on one of the most surreal things humans have ever devised, second only to life. *W-A-A-A!*

The tarot is a deck of 78 cards that in the right hands can supposedly help divine the future. Fifty-six of the cards look like standard playing cards, with four suits of 14 cards each. The modern names for the suits are wands, cups, swords and pentacles. The other 22 cards are known as the major arcana, and they are major lessons.

The major arcana are sort of like a big set of plays: They don't really have anything to do with the rest of the deck, they're just there to look cool. They love such names as *The Fool*, *The Lovers*, *Temptation*, *The World and Death*, and each has a picture to accompany the title.

The basic tarot images are standard from deck to deck, though each deck offers its own details and interpretations. Some of the pictures are downright creepy.

The Tower, for example, depicts a lumpy little smiley-face man watching lightning on a tower that two men are falling out of. *The Hanged Man* shows a blasted-looking man with a hole hanging by his foot from a tree. And strangest of all, *The Wheel of Fortune* depicts a cartoonist actually drawing the gift certificate instead of the prize. (Okay, so I made that one up, but there really is a *Wheel of Fortune* card.)

While the earliest known tarot packs date back to 1392, occult legend claims the deck is much older than that. Supposedly, a group of high priests in ancient Egypt knew their language was about to fall into the hands of barbarians and were afraid their libraries would be burned and their wisdom lost forever. So they encoded everything they knew into five tarot pictures and gave them to a passing gypsy, hoping their learning would be spread throughout the world in the guise of a common card game.

It's a cute story, but historians feel it's highly suspect. A more likely explanation is that the cards were created by a band of 12th-century heretics called the Waldensians. The Waldensians were outlawed by the Catholic Church and forbidden to associate with other Christians. To continue to preach and make converts, then, they would have had to disguise their teaching aids as something innocuous, like a deck of cards. They may well have invented the tarot for this purpose, but no one really knows for sure.

So there you have it: The tarot cards for people who feel *Waldensian* things just aren't weird enough.

—Eric Black



shows & conventions

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JUNE 21-23, SAN FRANCISCO

Klebo Brain Games Productions presents **Manifest '96**, Cathedral Hill Hotel (for room bookings and directions call 800-622-0855), pre-register for **Manifest** before 5/15 to get the special \$20 three day pass. Send your name, address & phone # with a check or money order to: Klebo Brain Games, P.O. Box 170436, San Francisco, CA 94117. Parents who attend with their paid child get 1/2 off the special rate. After 5/15, the four day pass is \$30. A single day pass is \$15 and is available at the door only on the day of the festival, call for show times. **Manifest**, North America's largest trading card convention, is three days of trading card gaming fun and excitement. Featuring over 25 different **MAGIC TOURNAMENTS**, over 20 other NON-MAGIC TOURNAMENTS (including Wizards of the Coast Professional Tournament qualifier round). 24 hour open gaming, live demos with free cards, a 4,000 sq. ft. exhibitors hall, special seminars and special guest! Over 20 different card manufacturers will demo their latest additions to the growing world of trading card games. Attendees can speak with the manufacturers directly with comments and questions about their games. Special guests include Tara Wylie and Mark Rosewater of Wizards of the Coast, artist Randy Gallegos and many others. Other special events include the **Quest for the Gate of Ozanar**, which is a weekend long "Roof" style tournament. The "Avalo Room," an ongoing sealed-deck tourney where you must play for ante, was the surprise hit of **Manifest '95** and will be back again. Introducing this year, the "Tournament X" room, where a different rules variant tournament will be conducted every few hours. Come with your suitcase of cards to be prepared to create "amused" decks of all sorts. There will also be a pairs tournament, an "under 15 year old" tourney and a 108 card or larger size deck tournament. For hotel accommodations, stay at the beautiful Cathedral Hill Hotel and pay a special **Manifest** price of only \$82 a night plus tax. Pay this special rate up to 3 days before at 3 days after **Manifest**. For more information about **Manifest** call the Hotline @ 415-985-5223 or check out our World Wide Web site @ <http://www.kbg.com/manifest>. E-mail can be addressed to magic@isinet.com.

GEORGIA

JUNE 20-23, ATLANTA

DragonCon '96, Atlanta Hilton and Towers, Westin Peachtree Plaza and the Atlanta Civic Center, 350 tables (sold out) and 120 exhibit booths (few remaining), \$45 for a 4 day pass (in advance), dealer hours: Thurs 12noon-6pm, Fri-Sat 10am-6pm, Sun: 10am-5pm. Over 3000 guests come include: Neil Gaiman, Goree Shanno, Al Feldstein, Mark Hamill, John Kirkcaldy, Kevin Smith, Dr. Timothy Leary, Bruce Sterling, R.L. Stine, K.A. Salvator, Patricia Kennedy, Larry Elmore, Clyde Caldwell and many more. Programming runs a full twenty-four hours on Thursday, Friday and Saturday with multiple musical performances each night (featuring GWAR, The Flash Girls, Glass Hammer). Gaming highlights include \$1,000 AD&D 5-player team tournament, \$1,000 Starfleet Battles Tournament, 21 RPGA Events, 7 Living City Events (including Live Best-run tournaments), 2 Living Role-Playing, 1 Virtual Sactile Event, House of Dread, Living City Poker, World Crisis Role-Playing simulation, 3rd annual 4-day Super Battleship Tournament, complete Putting Billy Tournament, Magic: The Gathering events officially sanctioned by the Wizards of the Coast: Wizards' Convection, four live role-playing events featuring Dark Confrontation and Liquid Oceans' Wealth and Hope, a room full of the latest computer games, with special demonstrations of the latest Origin Systems games from Richard "Lord British" Garriott. Contact: **DragonCon** @ 770-925-0115 or link to our World Wide Web site at <http://www.dzcp.com/~dragoncon>.

ILLINOIS

JUNE 1-2, SPRINGFIELD

Card Con '96, Prairie Capital Convention Center, 1 Convention Center Plaza, pre-register by April 31 - \$15 and no entry fee! - pre-register by May 20 - \$20 and no entry fee! ("Sealed Deck" tournament fees will be dependent on a combination of whether the person pre-registered and/or purchased their cards from the tournament coordinator). At door: \$7/day plus applicable entry fee for each tournament, Sat: 9am-8:00pm and Sun: 9am-6pm. Thousand in prizes and giveaways. Demonstrations, exhibitors, dealers, over twenty CCG tournaments (sanctioned and non-sanctioned), and comics. Portion of proceeds to benefit "Children's Miracle Network" Tournament highlights include: 4 Magic: The Gathering events, 2 Star Wars, *Altered Reality*, *Ultara*, *Star Trek: TNG*, *Red Zone*, *Top of the Order*, *Backpackers*, *Gridiron*, *Shadowfist*, and more. Trophies and prizes will be given to the winners of each CCG tournament. In addition one person will be crowned Grand CCG winner. They will receive the grandest trophy of them all and at least \$500 in CCG related products. The Grand CCG winner is an honor based on participation and will be awarded to the person who accumulates the most points for their participation in various tournaments and demonstrations. For more info, send a SASE to: Lamont E. Gray, Event Coordinator, 209 Springbrook Drive, Springfield, IL 62702, 217-546-4756 or contact: Chris Martin @ 217-793-3914, Get 'Em City.

MASSACHUSETTS

MAY 18, BOSTON

Gray Matter, 57 Park Plaza Hotel, 200 Stuart Street, 417-482-1800, M/TG convention & tournament. **GRAND PRIZE: \$1,000 in CASH or THE BIG TEN (5 Mazes, Black Lotus, Time Walk, Timehunter, Ancestral Recall and a Time Vault)** over 15 tournaments throughout the day. Hugo dealers area. Doors open 9am, \$14 in advance, \$17 at the door. Contact: Gian Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail graymatter@spaceways.com.

JUNE 15, BOSTON

Gray Matter, 57 Park Plaza Hotel, 200 Stuart Street, 417-482-1800, M/TG convention & tournament. **GRAND PRIZE: \$1,000 in CASH or THE BIG TEN (5 Mazes, Black Lotus, Time Walk, Timehunter, Ancestral Recall and a Time Vault)** over 15 tournaments throughout the day. Hugo dealers area. Doors open 9am, \$14 in advance, \$17 at the door. Contact: Gian Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail graymatter@spaceways.com.

NEW JERSEY

MAY 25, EDISON

Gray Matter in New Jersey (formerly East Coast Magic), Ramtown Inn, exit 10 off NJ Turnpike, M/TG tournament. **GRAND PRIZE: \$1,000 in CASH**, over 15 tournaments throughout the day. Hugo dealers area. Doors open 9am, \$12 in advance, \$15 at the door. Contact: Jim Pennicook, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail graymatter@spaceways.com.

JUNE 29, EDISON

Gray Matter in New Jersey (formerly East Coast Magic), Raritan Inn, exit 10 off NJ Turnpike, NJG tournament: GRAND PRIZE - \$1,000 in CASH, over 15 tournaments throughout the day. Huge dealers area. Doors open 9am, \$12 in advance, \$15 at the door. Contact: Jim Perricone, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail graymatter@expressways.com.

NEW YORK

MAY 11-12, NEW YORK

Gray Matter presents the Magic: The Gathering Northeast Regional Championship, New Yorker Hotel, 34th Street & 8th Avenue, M-TG convention & tournament: GRAND PRIZE - \$5,000 in CASH PRIZES and 11 ENTRIES into the MAGIC: THE GATHERING NATIONALS CHAMPIONSHIP over 50 tournaments throughout the weekend. Huge dealers area. Doors open 9am, \$25 in advance, \$30 at the door. Contact: Glen Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail info@magground.com.

JUNE 8, NEW YORK

Gray Matter in NYC (formerly NY Magic) New Yorker Hotel, 34th Street & 8th Avenue, M-TG convention & tournament: GRAND PRIZE - \$1,000 in CASH or THE BIG TEN (5 Meas, Black Lotus, Time Walk, Timecaster, Ancestral Recall and a Time Vault) over 25 tournaments throughout the day. Huge dealers area. Doors open 9am, \$14 in advance, \$17 at the door. Contact: Glen Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail graymatter@expressways.com.

JUNE 8, NEW YORK

Magic Tournament, St. Paul's the Apostolic Church - Auditorium, 415 W. 59th Street, pre-registration \$12, \$15 at the door, (send money order to Georgina News, First Collectors, Inc., P.O. Box 39, Bronx, NY 10471), 914-376-3499 until May 31st, 1996) doors open at 9am. Special events include: 8 cash prizes, grand prize \$1,000 cash.

2nd prize \$500, 3rd prize \$250, 4th prize \$100, 5th-6th prizes \$50, 7th-8th prizes \$25. DEALERS WELCOME! Contact: Georgina News @ 914-376-3499.

JUNE 15, LONG ISLAND

Gray Matter in Long Island (formerly NY Magic) Long Island Marriott, exit M4 off Meadowbrook Pkwy (next to Nassau Coliseum), M-TG convention & tournament: GRAND PRIZE - \$1,000 CASH or THE BIG TEN (5 Meas, Black Lotus, Time Walk, Timecaster, Ancestral Recall and a Time Vault) over 15 tournaments throughout the day. Huge dealers area. Doors open 9am, \$14 in advance, \$17 at the door. Contact: Glen Friedman, Gray Matter, 291 7th Avenue, 9th floor, NY, NY 10001, 212-633-1288, E-mail graymatter@expressways.com.

OHIO

JUNE 1-2, CLEVELAND/RICHFIELD

Promotions Unlimited Presents Cleveland/Richfield Comic Book & Man-sports Convention, Richfield Holiday Inn, Rt. 21 & Olive Township exit 11 on I77 & Brecksville Rd, exit 145, 70'-6" x 30" tables @ \$90 for 1, \$170 for 2, \$240 for 3, \$300 for 4 (prices are for both days), \$5 admission or \$8 for both days, children 6 and under are free, Saturday 10am-5pm, Sunday 10am-4pm, promotional material to be given away, drawings to be held both days, Magic Card tournament held both days, hosted by "Big Buddha's Comics," for Magic information & pre-registration contact: Jeff or Susan @ 216-896-2635. Guests include: Buzz (Vespene) - artist, ink, pencils, Martin Egeland (Aquamoon - pencils, BC comics), Susan Van Camp (Magic card artist & designer of the new game, "Dragon Storm"), Robert A. Krus (creator of "Chokun the Forever Man", The Actioncaster, also president of: Rak Graphics), Barry Link (creator of: Princess, Magicjon for the artist, writer, creator, also a strip called "Gill" The Walking Dead, self publisher: Puffin Productions, developing a role playing game called "Bachelors of Mysticism"), other guests and activities will be announced as they are confirmed, for convention information contact: Promotions Unlimited - Steve Wosner @ 216-650-4039 or E-mail @ debbie54@tc.netcom.com or FAX to 216-650-4039.





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Card Stock

Tracking trends in the card game market

ANTICIPATING ALLIANCES' ARRIVAL

Perhaps it's a bit early to make a judgment, but hobby retailers are expressing disappointment that the upcoming launch of *Magic: The Gathering's* *Alliances* expansion isn't generating the excitement accompanying earlier releases. The ninth *Magic* expansion set will consist of 140 cards and is slated for an early June release. Twelve-card booster packs will have a suggested retail price of \$2.45.

Jim Esert, owner of Castle Ancho in Erie, Pa., has spent nearly \$600 on 20 television commercial spots hoping to presell boxes of *Alliances* at an attractive discount. Says Esert, "The commercials are running on our local Fox station during 'The Simpsons,' which is seen every weeknight at 7 o'clock. So far, I've presold two boxes. I'm not overly disappointed because my store is still getting exposure. I've come to accept the fact that the area I live in is not *Magic*-intensive any longer."

Scott Olman, who owns Pegasus Games in Madison, Wis., offers these thoughts on *Alliances*: "Yes, we have had inquiries by customers but there doesn't seem to be any sense of urgency to preorder. Most gamers are assuming packs of *Alliances* will be readily available, so they're taking a wait-and-see approach."

"I'm hoping *Alliances* will revitalize a sluggish *Magic* market," offers Mark Welch of Comic Cackle in Williamsburg, Va. "The gamers in my shop are hoping *Alliances* will contain some really novel cards and not seem as if the cards are just rehashes of earlier cards."

What's Hot in *Magic*?

In an attempt to gather pricing input, store owners across the country are faithfully sent an *InQuest* retailer survey each month. Sure, the postage costs are outrageous but, heck, our readers deserve the best possible price guide.

Besides helping us price cards, retailers are also asked to list their 10 best-selling or most-requested *Magic* cards. As you can well imagine, lists of this nature contain dozens of different cards. But three cards just keep appearing on the Top 10 lists: *Howling Mine*, *Millstone* and *Strip Mine*. Fourth Edition versions of *Millstone* and *Strip Mine* can be found in the \$3-\$5 range while *Howling Mine* is a bit more at \$6-\$10.

Eric Jacobson, manager of Dreamscape Comics in Bethlehem, Pa., reports that his store is con-

stantly selling and restocking these three popular cards. Says Jacobson, "I have all three in my own Type I deck and they're very complementary. *Howling Mine* is a great card in that it speeds up the game. In some types of decks it's tough to get rid of certain cards such as enchantments and artifacts and that's where *Millstone* comes in handy. *Strip Mine* takes away all of the annoying lands and can limit an opponent's mana early in the game."

More In-Store Tournaments

In an effort to create interest and boost sales, more shop owners are hosting in-store *Magic* tournaments. "Our first tournament is coming up soon," relates Barry Branvold of Grand Forks, N.D. "I expect about 50 of my customers to sign up. I'm giving store gift certificates as prizes, and I'm hoping everyone will have fun."

Branvold also wants the tournament to generate sales. "If gamers get beat by a particular card, there's a good chance they'll want to buy that card immediately and add it to their deck."

(See "InQuest News" on page 13 for more information on new *Wizards* of the Coast-related tournament activities.)

Top 5 Hottest CCGs

1. *Magic: The Gathering (WotC)*

Thanks to the cooling off of *Star Wars*, *Wizards* gains the No. 1 slot. The impending release of *Alliances* has generated some collector excitement.

2. *Star Wars (Decipher)*

The game has cooled slightly, although if a key dramatic card remains at lofty prices in some instances, interest has waned because dealers have sold out.

3. *Middle-earth: The Wizards (I.C.E.)*

Middle-earth continues to hold its own in the middle of the Top 5 pack. Many retailers have been pleasantly surprised with this CCG's success.

4. *Shadowfist (Daedalus)*

The release of the *Wellsword* expansion set has renewed interest in this popular CCG.

5. *OverPower (Fleer)*

Jason Cavallo, the latest expansion for *OverPower*, has collectors and gamers searching for the newest hero cards.



■ **Pyroclasis**, one of the *Alliances* cards that will be coming in June.



■ **Howling Mine**, one of *Magic*'s most requested cards, is still climbing in the \$6-\$10 range.

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Old Man of the Sea
Pyramids
Ring of Maruf
Shahrazad
Singing Tree

Antiquities Singles

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Ashnod's Transmogrant
Candelabra of Tawnos
Mishra's Workshop
Urza's Avenger

Legends Singles

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Eureka
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ARTIST
ABBREVIATIONS

The following is a list of artist abbreviations.

Alexander, Bob	BAI
Asplund-Faith, Randy	BAF
Borah, Julie	JBo
Boyd, Edward Jr.	EBo
Benson, Melissa	MBa
Busby, Kristan	KBi
Brackschmidt, Ken	BBr
Brack, Conaldis	CBr
Brack, Catherine	CBu
DeWalt, Liz	LDo
DeWalt, Denise	DDa
Erwood, Rick	REd
Erwood, James	JEr
Everingham, Sandra	SEv
Foglia, Kay	KFo
Foglia, Phil	PFo
Frazier, Don	DFr
Gallego, Randy	RGa
Gelan, Daniel	DGe
Hampton, Justin	JHa
Heaver, Quintin	QHo
Hedon, Heather	HHo
Jones, Fay	FAo
Konow, Kristin	KBa
Kono-Ferguson, Richard	RFK
Kordle, Mike	MKo
Krohnke, Scott	SKo
Leaman, Heidi	HLa
Nadlocks, Arson	ANa
Nonesu, Phillip	PNes
McKell, Harold	HMc
Noyes, Jeff A.	JNo
Noyes, Ken J.	KNo
Norrissey, Pat	PNor
Nyffeler, Jasper	JNy
Ogden-Rose, Margaret	MOg
Paule, Mark	MPa
Reade, Mike	MRe
Rink, Christopher	CRi
Rosa, Audi	ARo
Shuler, Douglas	DSu
Sowdy, Brian	BSo
Spencer, Ron	RSp
Tedes, Mark	MTe
Thomas, He He	HTh
Thomas, Richard	RTh
Trampson, Robt	RTa
Tucker, Drew	DTu
Van Camp, Susan	SCV
Ventres, Pete	PVe
Wacknitz, Bryan	BWa
Wintersland, Tom	TWi
Waters, Anthony	AWa
Weber, Amy	AWe
Whelan, Michael	MWh
Williams, L.A.	LAW
Wilby, Damon	DWi

CARD TYPES

AC	Artifact Creature
ARF	Artifact
CD	Combinative Upkeep
EA	Enchant Artifact
EC	Enchant Creature
EE	Enchant Enchantment
EL	Enchant Land
EN	Enchantment
EW	Enchant World
INS	Instant
INT	Interrupt
LAW	Land
SC	Summon Creature
SL	Summon Legend
SDR	Sorcery

SET
ABBREVIATIONS

A	Alpha Limited
AQ	Antiquities
AN	Arabian Nights
B	Beta Limited
DK	The Dark
FE	Fallen Empires
4th	Fourth Edition
HL	Nomads
IA	Ice Age
IG	Legends
R	Revised
U	Unlimited

SPOTLIGHT:

KULT™

KULT
CARD DESCRIPTION

FATHARIEL

A. **Names:** A different one for every single card.

B. **Suits:** This is what you need to have in order to play the card. Usually these suits are provided by your Major Arcanum.

C. **Descriptions:** The type of being or card, and its special abilities—all that funky stuff that makes the game interesting.

D. **Artist:** We'll let you figure this one out for yourself.

E. **Hierarchy:** The relative power of the Major Arcanum as compared to others. Simply put, the player with the lowest number gets to go first.

GRENADE

A. **Suits Provided:** These are the suits your Major Arcanum gives you access to; in this case, knowledge of the discipline of Thaumaturgy.

B. **Station Indicators:** The orange markers show where you're allowed to play the card within your mystic cross.

PROSTITUTE

A. **Combat Value:** This is how good a Being does in combat. We don't care what your mother says—bigger is better.

"Really as you know it is a lie." These are the words that introduce players to the world of Kult, a modern setting with a morbid twist. As a player, you represent a Major Arcanum—one of 20 powerful beings that are competing for control over the crumbling remnants of the world. The object? Sway the majority of the population to your beliefs. Sounds simple enough, but how do you do it?





PLAYERS GUIDE

Name End CC Living Area Cost Set Points

Abilities **INT** 4 **WIS** 7 **STR** 10 **DEX** 10

2. Take the top 7 cards from target player's library and place them in target player's graveyard.

Minor Unwieldy **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Scryfall, these Abuses during you upkeep to reach 6th prints, with opponent. The exchange of 6th may not be controlled. Minor Unwieldy cannot be tapped.

McVey's War **INT** 4 **WIS** 7 **STR** 10 **DEX** 10
Stack, Block 1 card from your hand during upkeep or Abuses War. Abuses War to do 2 damage to you. 1/2.

Abuse Unleashed **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Add it to your mana pool.

Abuse Jet **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Add it to your mana pool.

Abuse Peal **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Add it to your mana pool.

Abuse Baby **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Add it to your mana pool.

Abuse Stagnate **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Add it to your mana pool.

Wares **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Untap a permanent. Use the ability only when a white spell is successfully cast only once for each white spell cast.

Wielded Scapularity **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Instead of both normal mana, draw a card from your deck, discard a card, and return a card from your deck to your hand.

Neurogale **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
Counts as a wall. 1. Choose a creature in your graveyard and remove it from the game. Put it in a graveyard. Scapularity, when X equals the number of creature's casting cost. 1/2.

Neurogale's Ink **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Instead of creature's, neurogale's, and neurogale's, when X equals the number of creature's casting cost. 1/2.

North Sea **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. You may play one spell this turn using waste of any color.

North Sea's **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Instead of damage done to you by any source to target creature of opponent's choice.

North Sea's **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. Take any of your permanents in play back to your hand, discarding one whenever on each cast.

Obnoxious **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. 1. Instead of damage done to you by any source to target creature of opponent's choice.

Obnoxious **INT** 4 **WIS** 6 **STR** 6 **DEX** 10
1. 1. Instead of damage done to you by any source to target creature of opponent's choice.

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Name	End	CC	Living	Area	Cost	Set Points	New	End	CC	Living	Area	Cost	Set Points
King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
5. Scryfall, King of the Hill to select a card from outside the game.													
King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
5. 1. Randomly discard a card from your hand to draw two cards.													
King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
2. Do 1 damage to any target. If it is not, it will be used and 1 damage to you.													
King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
5. 1. Do 1 damage to any target.													
King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
1. Do 1 damage to any target.													
King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
1. Do 1 damage to any target.													
King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
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King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
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King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
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King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								
1. Do 1 damage to any target.													
King of the Hill	INT 4	WIS 6	STR 6	DEX 10	10								



PLAYERS GUIDE

Name: ID: Class: Rank: Area: Sub:

Age: Sex: Height: Weight: Eyes: Hair:

Character: Personality: Skills:

Background: Hobbies: Favorite Food:

Current Location: Occupation:

Current Quest:

Current Status:

Current Inventory:

Current Equipment:

Current Spells:

Current Abilities:

Current Traits:

Current Relationships:

Current Allies:

Current Enemies:

Current Goals:

Current Challenges:

Current Opportunities:

Current Threats:

Current Resources:

Current Skills:

Current Abilities:

Current Traits:

Current Relationships:

Current Allies:

Current Enemies:

Current Goals:

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Current Abilities:

Current Traits:

Current Relationships:

Current Allies:

Current Enemies:

Current Goals:

Current Challenges:

Current Opportunities:

Current Threats:

Name	Exp	Cl	Str	Int	Wis	Cha	Con	Sub	Feat
Unbragg	SL	0	0	0	0	0	0	0	0
Wierness, Lomax	SL	0	0	0	0	0	0	0	0
Wings of Anthea	SL	0	0	0	0	0	0	0	0
Grav Avian	SL	0	0	0	0	0	0	0	0

GREEN

Asking questions: SL C ** Oth G 11
All success blocking or blocked by (opponents' success goes 1/2)
An Inner Torment: SL C ** Oth G 11
An Inner Torment: SL C ** Oth G 11

As a Mage: SL R ** Oth G 11
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As a Mage: SL R ** Oth G 11

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Name	Exp	Cl	Str	Int	Wis	Cha	Con	Sub	Feat
Chained	SL	0	0	0	0	0	0	0	0
Chained Bound	SL	0	0	0	0	0	0	0	0
Chained Bound	SL	0	0	0	0	0	0	0	0
Chained Bound	SL	0	0	0	0	0	0	0	0

Chained Bound: SL C ** Oth G 11
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KOTMUN WILLOW



KARAKAS

Autumn Willow and Karakas Pass! The verdant creature isn't really available. It makes a one-hour K1 Sorgh Spoke and a Gand Daxel and your Willow is next. To prevent such disasters from befalling your beloved legend, we recommend having her take a trip to Karakas. Just make sure to leave her grass more untopped to attract Willow. Okay, now you can teach "no" power.

Name	Def	CC	Rating	Area	Cost	Setback	Area	Def	CC	Rating	Area	Cost	Setback
Description							Description						
Edwin Woodard	SC	U	***	Ch	102	A,B,D,E,H	Evolution Dragon	SC	R	***	107	102	10
Prize and trophies equal number of normal creatures in play at any time including itself 1/2							1. If you're not in play at end of turn, bury. Bury like Dragon if you have 100 or more in play in any turn 1/1						
Earl Grey	SC	C	***	Ch	0	6,8,9	Evil General	SC	U	***	104	82	10
End Age gains +1/2 while creature has friends in play 1/1							1. Sacrifice on the 10th turn to give all friends +1/1 until end of turn 2/2						
Edible Elf Squirrel	SC	U	**	Ch	81	10	Evil Infantry	SC	R	***	104	81,81,81	10
Live off your tablets +0/1 and temple 1/2							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Edible Devil	SC	R	**	Ch	81	10	Evil Lancer	SC	U	**	104	81	10
Feed this. Live off your tablets for tablets 1/2							1. Deal 2 damage to any target and 2 damage to you 1/2						
Edible of King Corp	SC	C	*	Ch	0	10	Evil Mage	SC	U	**	104	81	10
1/2							1. Damage target. Do this 6 times. If opponent has life, target Do gets +2/1 until end of turn. Otherwise, the Do gets 0/1 until end of turn 1/1						
Edible Tachyon	SC	U	**	Ch	81	10	Evil Mercenary	SC	C	*	104	81	10
Live off your tablets +1/2 1/2							1. Deal 2 damage to any target and 2 damage to you 1/2						
Earl's Edge	SC	C	**	Ch	81	10,11	Evil Shaman	SC	U	**	104	81	10
Any player who died in card from hand of any time and 2 damage to a player if he is the choice if the card discarded a card							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Love Bond	SC	C	**	104	81	10	Evil Sorcerer	SC	U	**	104	81	10
Deal 2 damage to any target. If the target is a creature, effects that prevent or reduce damage cannot be used to prevent that creature.							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Lightning Bolt	SC	C	***	Ch	0	A,B,D,E,H,10,11	Evil Wizard	SC	U	**	104	81	10
Deal 2 damage to any target							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Megaton Mountain	SC	R	**	104	81	A,B,D,E,H	Evil Wizard	SC	U	**	104	81	10
On 1 damage to creature, creature must spend 4 during upkeep in addition to other expenses. If like that cost							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Mercenary	SC	R	**	Ch	81	A,B,D,E,H	Evil Wizard	SC	U	**	104	81	10
On 1 damage to creature, creature must spend 4 during upkeep in addition to other expenses. If like that cost							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Mean Deal	SC	R	**	104	81	10,11	Evil Wizard	SC	U	**	104	81	10
Close to target player. You and he or she should fly out. Any player whose card comes up both lives a life. Repeat until both players' ones come up both simultaneously							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Mean Deal	SC	R	**	Ch	81	A,B,D,E,H	Evil Wizard	SC	U	**	104	81	10
Each hand produces an extra mana of its named type whenever it is tapped to mana							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Mean Stomach	SC	R	***	104	81	10	Evil Wizard	SC	U	**	104	81	10
Deal 2 damage to any target. If the target is a creature, effects that prevent or reduce damage cannot be used to prevent that creature.							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Mean Stomach	SC	R	***	Ch	81	10	Evil Wizard	SC	U	**	104	81	10
Deal 2 damage to any target. If the target is a creature, effects that prevent or reduce damage cannot be used to prevent that creature.							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						

Name	Def	CC	Rating	Area	Cost	Setback	Name	Def	CC	Rating	Area	Cost	Setback
Description							Description						
Primal Beast	SC	R	***	104	81	10,11	Primal Beast	SC	R	***	104	81	10,11
After attack, whenever possible, add +1/1 creature to your deck. This pay 1 creature or Primal Beast each 1/1							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	U	***	104	81	10	Pyralis	SC	U	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
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Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
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Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
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Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
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Pyralis	SC	R	***	104	81	10	Pyralis	SC	R	***	104	81	10
Counts target life and is destroyed target life component							1. Deal 2 damage to any target and 2 damage to you. Alternate Alpha version lets costing cost as 1/1 4/2						
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Pyralis	SC	R	***	104	81	10	<						

Name	Mana	Cost	Rating	Best	Card	Set
Blue Stronghold	UBU	4	—	10%	UA,UR,UR,10	FE
<p>Comes into play tapped. T. Add B to your mana pool. T. Sacrifice Blue Stronghold to add B to your mana pool.</p>						
Bluebird Dragoon	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add W to your mana pool. T. Sacrifice Bluebird Dragoon to add W to your mana pool.</p>						
Forest	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add G to your mana pool. Two alpha werewolves, three wizards in other sets.</p>						
Wood Chorus	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs 2 life. Sacrifices a land when Wood Chorus enters into play. Has any other effects. All damage done to you is reduced to 0.</p>						
Wells of Illusion	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs 1 life. Creates any number of 1/1 white 1/1 creatures. If you already have a 1/1 white 1/1 creature in play, Wells of Illusion creates one with double the stats.</p>						
Woodcutter	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs 1 life to play. T. Add G to your mana pool. T. Sacrifices Woodcutter to add G to your mana pool.</p>						
Woolly Bear	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs 1 life to play. Has one blue mana counter. T. Add G to your mana pool. T. Sacrifices Woolly Bear to add G to your mana pool.</p>						
Worms	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs 1 life to play. Has one blue mana counter. T. Add G to your mana pool. T. Sacrifices Worms to add G to your mana pool.</p>						

Name	Mana	Cost	Rating	Best	Card	Set
Abbot's Factory	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool and give any creature Abbot's Factory +1/+1 until end of turn. T. Sacrifice Abbot's Factory creature Abbot's Factory to add 1 to your mana pool. T. Sacrifice Abbot's Factory creature Abbot's Factory to add 1 to your mana pool.</p>						
Abbot's Workshop	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool. The mana may only be used to cast artifacts.</p>						
Abbot's Workshop	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool. Two alpha werewolves, three wizards in other sets.</p>						
Abbot's Workshop	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs 1 life to play. Has one blue mana counter. T. Add G to your mana pool. T. Sacrifices Abbot's Workshop to add G to your mana pool.</p>						
Abbot's Workshop	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs 1 life to play. Has one blue mana counter. T. Add G to your mana pool. T. Sacrifices Abbot's Workshop to add G to your mana pool.</p>						

Name	Mana	Cost	Rating	Best	Card	Set
Step Mine	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool and give any creature Step Mine +1/+1 until end of your turn.</p>						
Stuffed Springs	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool. T. Add 2 to your mana pool and take 1 damage.</p>						
Stuffed Springs	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Stuffed Springs to add 1 to your mana pool.</p>						
Stuffed Springs	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool. T. Sacrifices Stuffed Springs to add 1 to your mana pool.</p>						
Stuffed Springs	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool. T. Sacrifices Stuffed Springs to add 1 to your mana pool.</p>						



REVERSE WIZARD SAVANT

HUSH

Revoke, Wizard Savant and Hush: There's lots of ways to stop creatures, but let's go with the one nobody ever uses, Hush. It may not be the 'infect' card around, but using it with Revoke definitely goes up your mana pool's worth. For that reason you get to do two more points of damage and draw another card. Picky strategy, especially in a deck that has a lot of cards that top for an effect.

Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Sacrifice the power of one flying creature to 2 until end of your turn.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Tap target. T. Add W to your mana pool. T. Sacrifice target to remove a land, destroying another land or target land.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool. T. Add 1 to your mana pool and take 1 damage. T. Add G to your mana pool and take 1 damage.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>T. Add 1 to your mana pool. T. Add 1 to your mana pool. T. Add 1 to your mana pool. T. Add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						

Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						

Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						
Acid	UBU	2	—	10%	UA,UR,UR,10	AN
<p>Costs one mana to play. T. Add 1 to your mana pool. T. Sacrifices Acid to add 1 to your mana pool.</p>						

HEY!

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Stumpers

c/o InQuest

151 Wells Avenue

Congers, NY 10920

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players guide

Name	Description	Cost	Entry
Play the Big Game	Play immediately after a Regal is made to stop its effect. The Pop-Marker is not returned.	C	
Popularity	Play at any time. You gain control over one <i>Thaumie</i> until the beginning of your next turn.	C	
Popcorn	Play at any time. Each player must return a <i>Play-Marker</i> from his or her <i>Mythic Cards</i> to the Population Pool.	U	



KARN

KARN: Even though it's common, Karn is one of the most potent commandment cards in the game. The best time to use Karn is right after all of your being setup at the end of your turn. Then you can transfer any pop markers that're lacking without giving your opponent an opportunity to take them away during his turn.

Population Explosion	Play at any time. Double the amount of <i>Pop-Markers</i> currently in the Population Pool. Then remove this card from the game.	U	
Power Teller	Play immediately after a <i>Spell</i> is cast. The <i>Spell</i> is ineffective and discarded.	U	
Prayer Flame	Play at any time. Turn one <i>Mythic Artifact</i> face-down. While face-down, that <i>Mythic Artifact</i> loses control of the base <i>Suits</i> on the card, and may not use its special ability.	B	
Purified	Play at any time. One being at <i>Heaven</i> is raised of all <i>Dark Suits</i> , <i>Demons</i> , and/or <i>Influence</i> attributes. Any such attachments are discarded.	C	
Reign of the Phoenix	Play during combat. One being gains +2 to its CV until end of combat round. It is not if <i>Pop-Markers</i> you have in your Cost and Stage.	C	
Revelation	Play at any time. When you <i>Pop-Marker</i> from any field to an available <i>Mythic</i> of the Stage within the same <i>Mythic</i> Costs.	C	
Run, You Fool, Run!	Play during combat. No player may attach <i>Power</i> . The <i>Power</i> returns to its player's hand.	C	
Sabotage	Play at any time. No player may attack, and the beginning of your next turn. If the center played during combat, the combat immediately ends as to.	U	
Seduction	Play immediately after a combat in which your being was the winner. The being may be the base <i>Set</i> and without attack another being of +1 <i>Mythic</i> CV.	U	
Sell Your Soul	Play at any time. One of your beings may immediately cost any one spell and it will be a <i>Spellcaster</i> .	U	
Skin Trade	Play at any time. Exchange all <i>Pop-Markers</i> in any one <i>Cost</i> with <i>Suits</i> in the <i>Cost</i> of another <i>Mythic</i> . <i>Costs</i> Place exchanged <i>Markers</i> on any available <i>Cost</i> number, and put any excess <i>Markers</i> on the Population Pool.	U	

Name	Description	Cost	Entry
Sway	Play immediately after a <i>Commandment</i> card is played. The <i>Commandment</i> is ineffective and discarded.	C	
Stagnant	Play during combat. Being's base CV is reduced in half (rounded down) until end of combat.	C	
Talents	Play at any time. Shows any item been <i>Play</i> to another being in play.	C	
Tactical Warfare	Play at any time, except during combat. Take one <i>Creature</i> or <i>Pop-Marker</i> from your <i>Cost</i> and use it as another <i>Play</i> in a <i>Mythic</i> . It is considered from the cost of the game, but it is not added to the <i>Mythic</i> for any.	C	
Ten Avarice	Play at any time. You may discard one attached card in play.	U	
Two to Make One	Play before you attack. Two beings in the same <i>Cost</i> may perform as one until the end of the turn. If the pair is defeated, only one is discarded. Two chosen which.	U	
Unleashed	Play at any time. This always must switch all the cards in his hand with the same number of cards from the bottom of his deck only.	D	
Unholy Apparatus	Attach to a being of any time, except during combat. The being may not attack in a <i>Cost</i> . If the being's <i>Mythic</i> is unable to move or to use his <i>Stages</i> by the end of his or her next turn, the being is discarded.	U	

TALENTS

Name	Description	Suits	Entry
Ability to Inspire	Attached being may now hold an additional <i>Pop-Marker</i> .	EE	C
Autonomous	Attach to a <i>Master</i> . The influenced <i>Creation</i> may not hold <i>Pop-Markers</i> . Any <i>Autonomous</i> may use their attack card to attack with the <i>Creation</i> being his or her.	EEB	B
Automatic Skills	Add +4 to CV while attached.	SSS	U
Blindfolded	The being must attack a <i>Stage</i> during its turn. Attach to any card that is not discarded. If it is in a <i>Power</i> to attack, the being is not discarded.	EE	B
Dark Angel	Attach to a being in any <i>Mythic</i> job. Once the being is on any <i>Stage</i> on which it is allowed to reside, its CV is +2.	SS	C
Deluged	The being may prevent being discarded after leaving a combat by destroying the <i>Vice</i> .	EE	C
Demons	Attach to a <i>Power</i> . Based on <i>Pop-Markers</i> in cost +4 to the <i>Power's</i> CV when it is in combat with a <i>Lack</i> , <i>Recall</i> , or <i>Creation</i> . May only be used once per combat if given to the <i>Mythic</i> , or equal is needed.	EE	C
Disc	Attach to a <i>Power</i> . The <i>Power</i> may not have any further points available in its CV.	SS	U
Drives	The being may discard the base of any time to discard a <i>Regal</i> that exists on a <i>Cost</i> <i>Stage</i> .	SS	U
Four Numbers	Based on <i>Pop-Marker</i> during combat to give the being +2 to its CV. Can only be used once per combat. When a number is added is a <i>Set</i> the being wins.	SS	C
Fetters	Play at any time. The being is confined to its <i>Stage</i> and may not use any in its <i>Stage</i> Population pool. It may still hold and use Population <i>Markers</i> .	EE	U
Generous	The being may automatically defeat any being in combat by discarding the <i>Generous</i> .	SSS	U
Gold!	Attach to a <i>Power</i> . The <i>Power</i> may not hold <i>Pop-Markers</i> until it is +2 to its CV when it is in combat with beings in <i>Mythic</i> <i>Costs</i> .	EE	C
Hempage	A <i>Mythic</i> adds +2 to CV while attached. As in two <i>Mythics</i> may be used at once.	S	C
Hunted	Attach to a <i>Power</i> . The <i>Power</i> may hold any number of <i>Pop-Markers</i> , but it is +1 to its CV for every one it holds. If its CV was reduced to 0, it is its number.	EE	C
Knock Up	Attach to a <i>Power</i> . Turn this card and a <i>Mythic</i> <i>Power</i> card face-down at any time before the <i>Power</i> use the special ability of the <i>Mythic</i> <i>Power</i> .	C	C
Knocking Around	This card allows the influenced being to attack a being in a <i>Stage</i> in any <i>Cost</i> .	SSS	U
Mad Hat	A <i>Mythic</i> adds +2 to CV while attached.	S	C
Magnificent	Attach to your <i>Mythic</i> <i>Mythic</i> . You may sacrifice any being, regardless of affiliation.	EEB	B

Name	Description	Suits	Entry
Meat Apparatus	Attach to a <i>Power</i> . The <i>Power</i> may not hold <i>Pop-Markers</i> until it is in a CV of 1 while attached.	EE	C
Meat Pie	Position on a <i>Stage</i> on your <i>Cost</i> . This card is considered a <i>Regal</i> . After you label <i>Power</i> to the <i>Mythic</i> instead of attaching itself, the <i>Mythic</i> can still use attached <i>Pop-Markers</i> for any <i>Mythic</i> that is attached to it.	SSS	U
Mythic Weapons	The being gains +4 to its CV.	SSS	U
No One's Land	Attach to a <i>Cost</i> stage. All <i>Pop-Markers</i> on the <i>Stage</i> are removed from the game. No card may be played on the <i>Stage</i> while this card is attached to it.	SSS	B
Occult Experience	Attach to a <i>Power</i> . The <i>Power</i> may not hold <i>Pop-Markers</i> .	EE	C
Part with Back	Attach to a <i>Power</i> . The <i>Power</i> gains +5 to its CV, but in combat with a <i>Lack</i> or <i>Recall</i> it is at -5 to its CV instead.	SSS	U
Powered	Attach to a <i>Power</i> . <i>Creation</i> in <i>Mythic</i> in play. The <i>Power</i> may not attack, have attachments or hold <i>Pop-Markers</i> until that <i>Creation</i> is discarded.	EE	U
Preclude Skin	Supplies the being in combat must have a modified CV greater than twice the base CV of the being to defeat it.	EESS	U
Psychopathy	Attach to a <i>Power</i> . Whenever the <i>Power's</i> <i>Mythic</i> attacks, he or she must attack with the <i>Power</i> in it.	EE	B
Regressions	When the being is about to be discarded, it and any attachments (except the one) may be placed on top of your <i>Stage</i> pile instead, or may enter your <i>Stage</i> .	EESS	C
Scattered	Position on an open <i>Stage</i> in your <i>Cost</i> . This card is considered a <i>Regal</i> and will add 2 <i>Pop-Markers</i> . You may sacrifice 2 <i>Pop-Markers</i> to blood during your <i>Mythic</i> step while it is in the <i>Cost</i> .	EEB	C
Scolded	A <i>Scold</i> adds +1 to CV while attached. Any number of <i>Scolds</i> can be used at once.	SS	C
Scorned	Attach to a being. If the being is defeated in combat, the <i>Scorned</i> <i>Power</i> is discarded instead.	SS	U
Spikes	The influenced being must have a weapon in play.	SSS	U
Sub-Machine Gun	Add +2 to CV while attached.	SS	U
Synthesized	If this is not discarded, the attached being is discarded as well.	EE	C
Tracking Device	This device allows the being to attack a being in the <i>Stage</i> .	EEB	C
Unconquered Stage Change	Attach to a <i>Power</i> . When the <i>Power</i> holds a <i>Pop-Marker</i> in a <i>Cost</i> of 3, otherwise, it has a base CV of 4.	EEB	B
Unholy Hunger	The influenced <i>Mythic</i> loses a <i>Pop-Marker</i> on it at all times or be discarded.	SSS	C
Victim of Crime	Attach to a <i>Power</i> . The <i>Power</i> must always reside in a <i>Cost</i> . If there is no being residing in a <i>Stage</i> next to the <i>Power's</i> in the <i>Cost</i> , then the <i>Power</i> is discarded.	EE	C
Wid	Attach to your <i>Mythic</i> <i>Mythic</i> . You may discard any number of cards during your <i>Mythic</i> step every turn.	EEB	U

MAJOR ARCANA

Name	Description	Affiliation	CV	Suits	Entry
Yield	All cards in your <i>Stage</i> may not hold an additional <i>Pop-Marker</i> .	None	5	COB	B
Disgraced	Draw cards to eight.	EE	4	EEB	C
Clashed	Draw a card every time you play a discard card. Draw up to 4 cards instead of 7. You may never have more than 4 cards in your hand.	None	7	SSSS	B
Chickens	Draw cards to eight.	None	3	COB	B
Corrupted	Discard <i>Stations</i> whenever when playing a <i>Mythic</i> card.	EE	18	SSSS	B
Evangelical	Draw a card every time you play a discard card. Draw up to 4 cards instead of 7. You may never have more than 4 cards in your hand.	None	3	EEB	B
Golden	If a combat results in a tie, your being will win.	EE	10	EEB	B
Golden	If a combat results in a tie, your being will win.	EE	10	EEB	B
Harsh Temp	You may perform an action which with one of your beings that did not attack this turn.	None	18SS	EEB	B
Mad	For every <i>Pop-Marker</i> you discard during a combat, one being gains +2 to its CV.	None	18SS	EEB	B

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WIZARD

Meet *Wizard*[®] and
InQuest[™] publisher
Gareb Shamus!

INQUEST

Hey—you mana freaks!

Hi! How are ya? Good, good. Well, we haven't talked to you in a while and we felt it was high time we did. So tell us a little about yourself and what you've been doing since we last talked by filling out this here survey and sending it back to us (preferably by U.S. mail).

And hey—the first 50 of you to reply will get first shot at Pat Buchanan in a dark tank...oops, that was the Secret Service on the other line, so you'll just have to settle for a cool black InQuest T-shirt (limited, limited), a pair of InQuest dice and, of course, our eternal gratitude.

1. How long have you been playing collectible card games?

- A) Less than six months
 B) Six months to a year
 C) One to two years
 D) Two years or more

2. How many different collectible card games do you own?

- A) 1-3
 B) 4-7
 C) 7-10
 D) More than 10

3. Where do you usually buy your card games?

- A) Comic shop
 B) Hobby or gaming store
 C) Mass merchant (Kmart, Toys R Us, etc.)
 D) Mail order
 E) Convenience store
 F) Bookstore

4. Compared with six months ago, how many more collectible card games are you actively playing or buying?

- A) I'm playing or buying fewer games than I was six months ago
 B) I'm playing or buying the same number that I was six months ago
 C) I'm playing or buying more games than I was six months ago

5. Which of these do you currently own? (Check all that apply)

- A) A console video game system (e.g., SNES, Genesis, etc.)
 B) A console CD-ROM video game system (e.g., PlayStation, Saturn)
 C) An IBM-compatible computer with CD-ROM
 D) An IBM-compatible computer without CD-ROM
 E) Windows 95
 F) A Mac with CD-ROM
 G) A Mac without CD-ROM
 H) None

6. If you own a computer, what's your processor?

- A) Power PC 603/604
 B) Power PC 601

- C) 040
 D) 030
 E) Pentium
 F) 486
 G) 386
 H) 286

7. If you currently don't own a CD-ROM drive, are you planning to buy one within the next six months?

- A) Yes
 B) No

8. Which, if any, of the following games do you play? (Check all that apply)

- A) Doom
 B) Myst
 C) 11th Hour
 D) Warcraft: Tides of Darkness
 E) Rebel Assault
 F) Dark Forces
 G) Ascendancy
 H) Mortal Kombat (any version)
 I) Descent
 J) Wing Commander
 K) Cyberia
 L) Resident Evil
 M) The Raven Project
 N) None

9. What types of computer or video games do you enjoy playing the most?

- A) Fantasy/RPG
 B) Action/Adventure
 C) Fighting
 D) Sports
 E) Comic-related
 F) Strategy

10. How many video or computer games do you own?

- A) Computer with CD-ROM
 B) Computer
 C) Console CD (PSX, Saturn)
 D) Console cartridge (SNES, Genesis)

11. Which two of the following are your most important sources of news and information about collectible card games?

- A) Combo
 B) Conquer

- C) Dwellat
 D) InQuest
 E) Scrye
 F) My Friends
 G) Retailers
 H) Online forums
 I) Other (please specify)

12. Which sections of InQuest do you read most often? (Check all that apply)

- A) "InQuest News"
 B) "InQuest News"
 C) "Killer Decks"
 D) "On the Shelves"
 E) "Up Your Sleeve"
 F) "Basic Training"
 G) "Card Stock"
 H) Monthly feature articles
 I) "Slumpers"
 J) "Swan Song"
 K) "Electronic InQuest News"
 L) "InQuest Profile"
 M) Other (please specify)

13. How much time do you spend reading InQuest?

- A) Less than one half-hour
 B) 1/2 - 1 hour
 C) 1 - 1 1/2 hours
 D) 1 1/2 - 2 hours
 E) More than 2 hours

14. Using the following key, tell us how you feel about the coverage of the following subjects in InQuest:

- 1 = Wanna see less
 2 = Don't a good job
 3 = Wanna see more

A) Collectible card games

- B) Trading cards
 C) Roleplaying games
 D) Video/computer games

- E) Checklists
 F) Player's guides
 G) Price guides

15. Where did you buy the copy of InQuest?

- A) A Comic store
 B) Hobby/game store
 C) Newsstand

- D) Bookstore
 E) Subscription
 F) Mass merchant (Kmart, Wal-Mart, etc.)

16. How many other people usually read your copy of InQuest?

- A) None
 B) One
 C) Two
 D) Three
 E) Four
 F) Five or more

17. What other publications do you read? (Check all that apply)

- A) Combo
 B) Conquer
 C) Dragon
 D) Duallit
 E) EGM
 F) Jam
 G) Flux
 H) Fusion
 I) GamePro
 J) Next Generation
 K) PC Gamer
 L) Scrye
 M) Shadis
 N) Spin
 O) Wizard
 P) Wizard

18. Do you ever purchase collectible card games or related products based upon reading a recommendation in InQuest?

- A) Yes
 B) No

19. Do you ever purchase collectible card games or related products based upon reading an advertisement in InQuest?

- A) Yes
 B) No

There. Wasn't that easy? Now, just fill out the address portion below (so if we owe you any free stuff, we can get it to you), stick it all in an envelope and send it off to us.

Name _____

Address _____

City _____

State _____

Age _____

What's your favorite Nuppert of all time? _____

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I'm Rich! I'm Rich! (Aren't I?)

Other than "Beavis and Butt-Head," the only TV show I watch religiously is "Wall Street Week." By following the show's advice, I've put together a small portfolio of stocks. And if my portfolio continues to appreciate at its current rate, I'll be able to retire in, oh, about the same year the sun goes nova.

Of course, if my stocks go belly-up, I can always fall back on my game cards. I plan to make a million from my *Magic* collection someday; I mean, stranger things have happened (Uh...haven't they?). Trouble is, there's no "Wall Street Week" for card collectors. So I've been seeking advice from some experts—folks who make their living teaching money to reproduce itself. Here's what I learned.

YOU'RE BETTER OFF

WITH COCA-COLA.

For starters, a deck of cards may not be the best place to park your money. "When it comes to investing," says Duane Hinrichs, a professional financial planner, "tangible assets—like cards, coins and other physical objects—are just about as risky as you can get."

As he points out, there's no regulated market for collectors like there is for stocks. And though there are always buyers for stocks, there's no guarantee you can sell your cards when you want to. "Your ability to liquidate your collection is only as good as your ability to find somebody who'll pay for it," Bill Wallace, financial consultant for Smith Barney, puts it more bluntly. "The collectibles market is more subject to collapse."

So what's a person to do with, say, an extra 100 bucks? "You can get into mutual funds for a little as \$50," says Wallace. "Over time, that will probably earn you 10 percent a year." Hinrichs also recommends mutual funds, but notes that individual stocks might be a good bet. "Pick a company you're familiar with, like McDonald's, Walt Disney or Coca-Cola."

DON'T WORRY ABOUT WOLVERINE. While examining old copies of *InQuest*, I've noticed that the values of certain cards as reported in *InQuest*'s price guides tend to correlate with issues that have Marvel Comics characters on the cover. For instance, Jester's Cap was priced at \$20 in issue #5 (Spider-Man), then jumped to \$30 in issue #7 (Wolverine),

an increase of 50 percent. I thought I was on to something, but I guess not.

"Everything has a cycle of its own," acknowledges Hinrichs. "But you've got to observe it over a long period, three to five years at least. Ten years is much better." Long-term trends are even harder to gauge. "As a rule," says Hinrichs, "you need 20 or 30 years of history."

WHEN SHOULD I SELL

MY DINGUS EGG?

"When the price is high!" laughs Wallace seriously, he says, "If you're buying with the idea of selling for a profit, begin by deciding on a price you'd like to reach. Decide this first." In other words, as soon as I buy a Dingus Egg for \$10, I should decide that I'll sell the minute it hits a target of, say, \$15.

And how do I determine the target? Wallace admits that's not easy. "You base your decision on historical information. But collectors don't usually have it."

WE'RE DOOMED. Are there signs that a particular market might be in trouble? "Even collectibles are vulnerable to international events and changes in the presidency," says Hinrichs. "If the general economy is upbeat, you can probably expect little or no interference in your ability to sell. But if unemployment is high or there's a recession, the bottom could fall out."

Wallace warns of clouds on the horizon when the market works itself into a frenzy. "Then you're not getting a fair reading of true values. This tends to occur when there are lots of [collector] shows and lots of hype." Or, perhaps, lots of volatility. Like maybe when the value of a Jester's Cap increases by 50 percent in two months.

EVEN IF YOU WIN, YOU LOSE. Let's say you hit the jackpot and sell your \$10 Dingus Egg for a cool grand. You just made \$990, right? Wrong. According to the Internal Revenue Service, a Dingus Egg card is property, and with few exceptions, profits in property are considered capital gains. In other words, you gotta cough up some tax. Sorry.



Rick Swan wants to know if you'll lend him \$5, just till the end of the week.

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